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The Shadow

Alec Baldwin knows what evil lurks in the hearts of men.

Wes Craven's New Nightmare

Alien vs. Predator

"The Mask," Effects Hoot

H.R. Giger's "The Tourist"

Volume 25 Number 4

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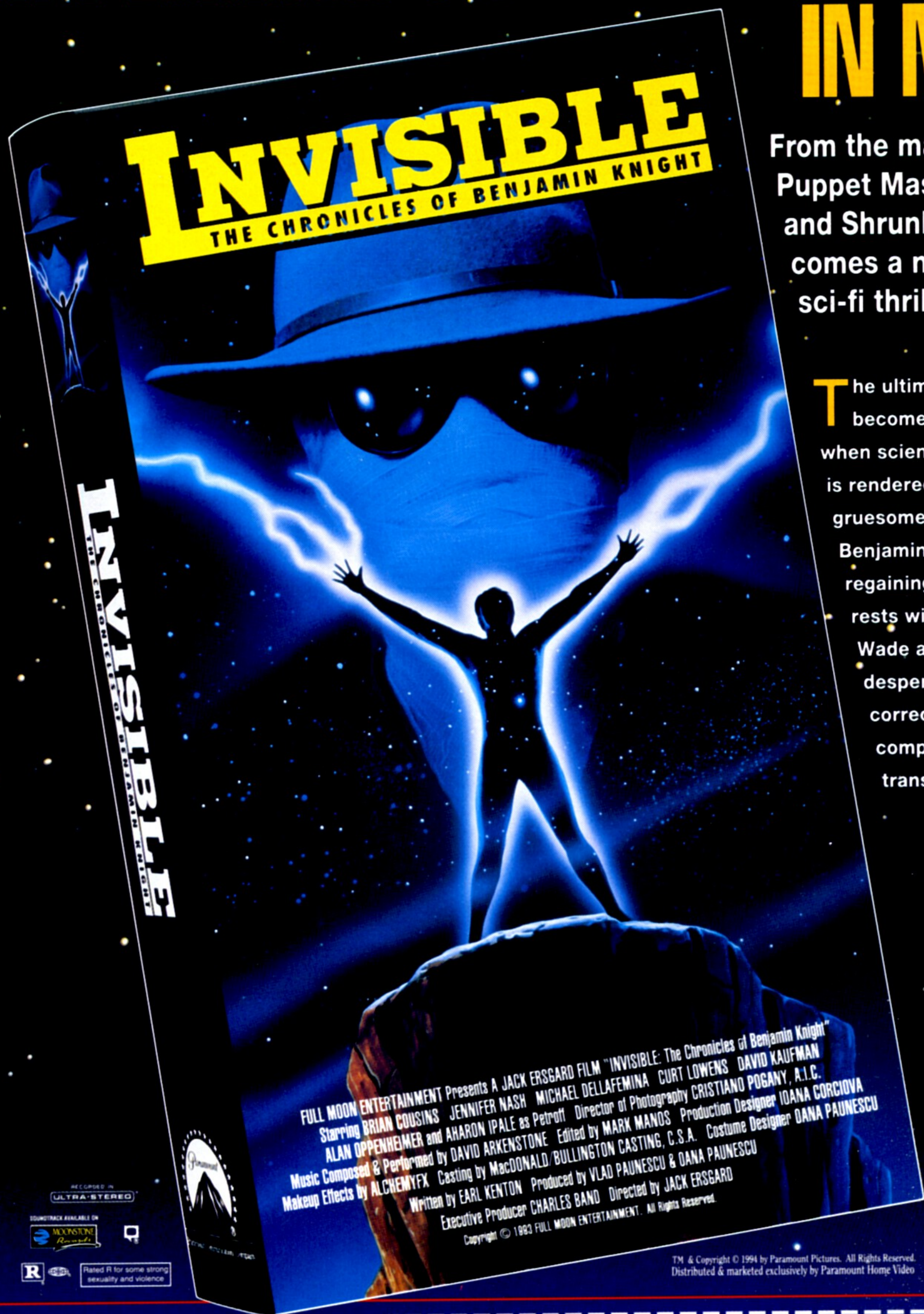

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Who was that masked man? Let's hope audiences don't ask the question at the end of the summer about Universal's boxoffice hopeful THE SHADOW, which opens at theatres July 1 and looks like it might just as surreptitiously come and go as the fictional Lamont Cranston. That's if you believe the handicappers and "buzz" about what's hot and what's not. The conventional wisdom goes something like this: the '30s radio and pulp superhero is hopelessly anachronistic today, and nobody knows who he is. My guess is that audiences and the handicappers are in for a surprise. THE SHADOW looks like it could be the summer's surprise hit.

Former Los Angeles correspondent Mark A. Altman provides our cover story on the making of THE SHADOW, and effects expert Tim Prokop takes a look at the film's behind-the-scenes effects magic. Director Russell Mulcahy, the one-time rock video wiz-kid who made HIGHLANDER, talks about using the latest moviemaking technology to visualize the action hero whose mental powers cloud men's minds to render himself undetectable. And screenwriter David Koepp, the hit scribe behind JURASSIC PARK, talks about coming up with a suitable origin for the superhero and providing the necessary psychological underpinnings. The filmmakers have wisely kept the story in the '30s period milieu in which it was originally created. Just think of it as James Bond with mental powers in post-depression New York. THE SHADOW is poised to do for pulp mystery and horror and movie serial excitement what George Lucas did for pulp science fiction with STAR WARS. The Shadow was crowd-pleasing entertainment for a mass audience in the '30s and it's a genre icon, though dimmed, that's ripe for rediscovery.

Writer Mark A. Altman has jumped ship to serve as executive editor of his own magazine, *Sci-Fi Universe*, the best of a new crop of genre magazines, now on newsstands. Since March 1989 Altman has contributed many of our finest cover stories, and will be missed.

Frederick S. Clarke

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ALIEN VS.

Studio politics and multi-producer deals

By Alan Jones

Screenwriter Peter Briggs said he feels like the British Bruce Joel Rubin. For those with short memories, scripter Rubin had to wait for years before his highly thought of fantasy screenplay for JACOB'S LADDER finally got in front of the cameras, championed by director Adrian Lyne. The GHOST writer has never looked back and has since become a director himself with MY LIFE. Briggs has found himself in more or less the same boat, with the same long-term career aims, waiting for practically the same kind of miracle, all due to a spec script he wrote back in September 1991. And what exactly is this red-hot screenplay? THE HUNT: ALIEN VS. PREDATOR, a rip-roaring, action-packed, science fiction epic combining the two blockbuster 20th Century-Fox franchises.

The concept is a simple one. The Predators plant alien eggs in various galactic locales for interstellar safari purposes. It's their resort holiday, what this violent race like to do in their leisure time. But a Japanese space installation gets in the way of one mission to disperse eggs on a distant planet, designed to turn it into Predator Disney World. When the crew of the Ryushi Station are overrun with the vicious biomechanoid creatures, a slew of Predators arrive ready for the kill. It narrows down to the last remaining human and the last surviving Predator forced to team-up if they are to stay alive. A great idea packed with facehuggers, cloaking devices, Alien Queens and suicide destruct mechanisms. A very commercial idea too. So what's the problem and why hasn't it been made yet?

"Fox spent so much money developing the project they'll have to make it eventually, just to cover their costs," said screenwriter Peter Briggs.

With ALIEN³, the steam has run out of Fox's profitable science fiction series.

Briggs wrote THE HUNT: ALIEN VS. PREDATOR screenplay out of basic frustration. "I'd never sold anything, but I sent a bunch of my screenplays off to various agencies which got me six months work with Paramount UK as their science fiction consultant," said Briggs. "It was a demoralizing experience. They asked me to find a book I'd like to adapt into a screenplay and I came up with all this great *cyberpunk* stuff. Unfortunately, they were thinking more along the lines of Samuel R. Delaney's '60s works. I knew the writing was on the wall when the only project they put into production was WUTHERING HEIGHTS!

"So I looked around and thought, 'I need a shit-hot writing sample that's going to get me in with Joel Silver and Lawrence Gordon, two producers I really admire, and lead to some rewrite work. As it happened, the first of the Dark Horse *Alien Vs. Predator* comics had just come out and I sat down and wrote a script along those lines. Contrary to popular belief, I did not get the idea from the Alien skull in the PREDATOR 2 trophy case! Apart from a couple of story elements, I didn't really base my idea on the comic. What I did was take the comic thrust and pump it up. I felt there was a lot more that could be done with the idea and expanded every sequence with wall-to-wall action. The lead character is similar to the Japanese one featured in the comic and I wrote Hiroko with actress Joan Chen in mind. It took four months to complete." The ending of Briggs' screenplay leaves no doubt in the mind that Hiroko could probably become the new Ripley.

It was then that Briggs found himself in the proverbial right place at the right time. Recalled the self-assured writer, "My agent is Steve Kenis at William Morris. He's representing me because he thinks I'm one of the few Americanized writers working in Britain with a flair for fast action/Silver-type pictures. Steve knows Larry Gordon well, as they are old pals from Chicago. He was going to Los Angeles in September 1991 just as I gave him the screenplay. I found out later that, literally the week before, Fox had turned to Largo [Gordon's production company] and said they were interested in developing an ALIEN VS. PREDATOR movie. Apparently the guys at Dark Horse comics had done a few outlines and treatments which were considered fair-to-middling. Then they read my script and thought, 'What the hell. Let's go with this.' It was pure synchronicity. I then started working with Lloyd Levin, a great development guy at Largo, whom I got on with fine."

PREDATOR

have stymied Fox's development plans.

But while the soon-to-be gone Joe Roth regime at Fox loved the idea, the ALIEN contingent were a different matter altogether. "ALIEN3 was about to be released and the producers were convinced it was going to be a massive boxoffice hit," said Briggs. "They firmly believed the franchise was going to continue forever into the distant future. Of course, ALIEN3 didn't really match up to those critical expectations, despite it grossing more money than ALIENS worldwide. Look at all the video stores where ALIEN3 is languishing and it's not hard to understand why—the buzz has gone out of the series. You talk to people now and they're not sure they even want to see another ALIEN episode! The mixed reaction to PREDATOR 2 had the same effect on that franchise also, although I thought the second half was better value than TERMINATOR 2. THE HUNT: ALIEN VS. PREDATOR is the perfect was to revitalize both franchises in my opinion."

There was the logistical nightmare of satisfying all the producers from both series, too. Briggs pointed out, "The last major hurdle was paying off the two PREDATOR writers [Jim and John Thomas]. Fox spent so much money developing the project—I really can't guess at the high figures—that they'll have to make it eventually just to cover their costs. I'm still contractually obliged to write a couple more drafts and the checks are still arriving in the post."

In many ways Briggs has no real cause for complaint. THE HUNT: ALIEN VS. PREDATOR did basically achieve what it was meant to: get his name around and guarantee him more high-profile screenplay work. He has written a script for the much-delayed JUDGE DREDD movie—so have William (TERMINATOR 2) Wisher and Wallon (THE WILD BUNCH) Green—plus a sequel to ESCAPE FROM NEW YORK, titled ESCAPE FROM L.A. "It's Los Angeles as a maximum security prison," said Briggs. "It deals with a character called Fresno Bob who's mentioned in one line in the original film. This is another script where the rights alone are hideously complicated because [producer] Avco-Embassy went bust. It was written by John Carpenter and Nick Castle and it was produced by Larry Franco and Debra Hill."

Time for a wrestling match with THE PREDATOR, which flopped after Part 2.

Briggs is also currently writing a Mummy movie for the new revitalized Hammer company. "It's another adaptation of Bram Stoker's novel *The Jewel of the Seven Stars*, which Hammer already made as BLOOD FROM THE MUMMY'S TOMB," said Briggs. "It was also the basis for Mike Newell's THE AWAKENING. I'm quite excited about this because [H. R.] Giger has said he wants to design it. Given a choice from the complete Hammer back catalogue, I'd also love to remake CAPTAIN KRONOS VAMPIRE HUNTER."

If the studio politics and multi-producer deals can be sorted out over THE HUNT: ALIEN VS. PREDATOR, Briggs thinks the ideal choice for director would be Tony Scott, Ridley's brother. "At the beginning, I thought Roland Emmerich would be perfect," said Briggs. "Then I heard John McTiernan [director of the original PREDATOR] was interested. I had a meeting with Tony and he really liked the script. There are two schools of thought over the whole concept. There are two schools of thought over the whole concepts. Some people think in terms of KING KONG VS. GODZILLA: tacky rubber monsters and pure exploitation. Others can see the full potential—Alien computer graphic effects, the whole ILM whammy. The merchandising alone would be enormous, especially when you consider the video game is the biggest selling one in Japan and the Dark Horse comic also achieved the company's largest sales. I've no doubt THE HUNT: ALIEN VS. PREDATOR will eventually be made because it's far too bankable an idea not to be." □

The comic book published by Dark Horse which prompted the script and Fox's interest in its filming.

WES CRAVEN'S NEW NIGHTMARE

Craven borrows a page from Robert Altman's THE PLAYER to revive Freddy.

By Dale Kutzera

Wait a minute. Freddy's dead right? Killed, kaput, waxed, croaked. His long-lost daughter dragged him out of the dream world into reality, jammed a stick of dynamite in his chest, and blew him to bits in the last film, oh, what was it called...you know, 1991's FREDDY'S DEAD: THE *FINAL* NIGHTMARE.

So was that just a hoax? Are the producers now back to wring a few more dollars out of a lucrative, but lagging franchise? Well, not really. In what may be the most promising and inventive resurrection in horror film history, Wes Craven, the creator of the original NIGHTMARE ON ELM STREET (1985), has returned to add one final coda to the Freddy phenomenon. No one could have been more surprised than the man behind the makeup, Robert Englund.

"I figured Part 6 was it and I was confident that I wasn't lying to the media when I went on the stump and told everybody it was the last one," said Englund, who has portrayed the child-abusing janitor in all six films as well as the short-lived television series, FREDDY'S NIGHTMARES. "The only thing I can think led them to revive [the character] was the huge success of Part VI abroad, and I just don't think they would have revived it unless New Line and Wes had made peace. Wes was over at New Line with other projects and the hatchet had been buried. When this concept of a PART 7 came up it was logical that the only person who could resurrect Freddy was his creator, his Dr. Frankenstein, Wes Craven."

John Saxon and Heather Langenkamp reprise their roles from Craven's original NIGHTMARE ON ELM STREET (1985), in a story about the movie's filming.

The like-hate relationship between New Line producer Bob Shaye and Craven dates back ten years to disagreements over the ending of the original film (See 18:5:8 for the complete story). Craven had nothing to do with the generally dismissed Part II, and has been out of the Freddy business since he penned the original script for Part III with Bruce Wagner (ultimately re-written by Chuck Russell and Frank Darabont).

"It was really a matter of Don Shaye calling me and making overtures of friendship," said Craven. "We cleaned up a lot of business matters between us that were irksome to put it mildly, and they [New Line] were very forthright about that. It was all contingent on my being satisfied with the deal and my demands being met. This time, as opposed to the first time out, I had an excellent lawyer and he went out and made a great deal. So the challenge at that point was to think of a way to bring Freddy back without violating the nature of the story or offending the audience. It was a challenge to dream up a way to tell the story in a new and fresh way. I never wanted to do any of the sequels unless I was able to bring it up to a different level—sort of take it to a more interesting paradigm if you will, and so I did."

Craven's more interesting paradigm came by borrowing a page from Robert Altman's THE PLAYER and creating a film within a film. The ingenious premise involves Wes Craven and Robert Englund (playing themselves) trying to convince Heather Langenkamp to star in another NIGHTMARE ON ELM STREET film. Meanwhile, Heather is stalked by a crazed fan and her young son is experiencing some very familiar nightmares.

"I had no idea what kind of film to make," said Craven. "The first thing I did was have lunch with Heather Langenkamp, who I hadn't seen in a long time, just to catch up and see if she was interested in making another film. I felt if I ever wanted to do another one, I wanted to do something with Heather. For my taste she always represented the best of the NIGHTMARE series. When I made the first one it was very much an examination of a particular character, somebody who had the courage to face a truth that was too painful for most people to even acknowledge. And rather than make up some story that impacted other people, I felt it would be more true to see how she was dealing with the same issue ten years later. That was the notion I

Robert Englund in a new Freddy makeup design by the original's David Miller.

called the lunch on.

"After hearing about what had been going on in her life for the past ten years I was intrigued with the idea of doing a story based on events in her life as an actress who had made the first film, and the after-effects of having made a horror film (which a lot of our society looks down on or clucks its tongue at), and what the influence of that was on herself and also on her child. All those issues."

The result owes more to films about Hollywood than traditional horror films. "The story is not a NIGHTMARE ON ELM STREET story," said Englund. "It's about Heather, an actress, and whether or not she will be willing to do another one of these movies. It's about her life, her friends and her children and all the strange things happening in Hollywood and on the actual shoot. A lot of it is Hollywood looks at Hollywood. There's a lot of that let's-do-lunch lingo. My hope is that someday this won't only be shown at horror film festivals, but at Hollywood looks at Hollywood festivals along with THE BAD AND THE BEAUTIFUL, A STAR IS BORN, and SINGIN' IN THE RAIN."

Through the course of the film, it becomes evident that the Freddy we all know and despise, the Freddy that Wes Craven created ten years ago, is the fictional representation of a much greater, and very real, evil. "I actually have a scene in the film where I say that Freddy is an entity that has been around for a very long time," explained Craven. "He stood for something ancient, and probably went back to the very roots of mankind. In each age storytellers try to grab on to these elements that are mysterious and hidden and ineffable and give them shape and give them names and in my case I called it Freddy. By clothing it in the costume of Freddy and the stories of the NIGHTMARE series it somehow controls it in a minor way. But when the films had been stopped, when they killed off the character, the entity was left alive and well and it has decided to cross over into our lives and our dreams."

The new Freddy is, according to Craven, a more primordial version of his old self, representing a more timeless force of evil. "He's definitely different," said Englund. "It's like he's been reborn in his own image as the best, most buff, demonic extension of this little, dirty, burned-to-a-crisp janitor. He's improved, more muscular, and stronger. He's closer to the source of the myth maybe than the so-called bogus, fictional Freddy in Springwood, Ohio."

Fans can expect a darker, more evil incarnation of Freddy, closer to the original film that the wise-cracking prankster of the series. Unleashed by a massive earthquake in Los Angeles (filmed only two weeks before the big 6.8 quake struck on January 17), Freddy enters the dreams of Heather's young son, played by Miko Hughes. The climax sees Heather enter her son's dreams and confronts the new Freddy in his inner sanctum, a sprawling set modeled after the stages of Hell depicted by Dante.

The film's highlights owe more to action films and the horror genre, particularly a harrowing sequence where the sleep-walking boy attempts to cross eight lanes of freeway traffic. "That is a terrifying sequence," said Craven. "Heather's son needs to get home. He has been in the hospital for what is thought to be childhood schizophrenia, but it's really Freddy who has been after him in his dreams. The upshot is this kid tries, in a half-waking / half-sleeping state, to cross this freeway. We were fortunate enough to have several towns give us a mile stretch of freeway out in Valencia. We shut that down and went out and shot Heather and Miko Hughes and several little people doubling Miko doing all sorts of scary things with cars and semi-tractor trailers. Then a second unit went out and shot an enormous amount of plates and we shot stuff on the stage with front projection, rear projection, blue screen, all sorts of stuff. They are in the process of putting all that together, but it's turning out to be quite astonishing."

New Line opens the film in the Fall, titled WES CRAVEN'S NEW NIGHTMARE. Craven wanted to call it NIGHTMARE ON ELM STREET 7: THE ASCENSION. "I love the numerology

continued on page 61

Miko Hughes (PET SEMATARY) plays Langenkamp's son, possessed by the spirit of Freddy Krueger.

Langenkamp recreates a classic shock moment from the original movie (inset), as Freddy Krueger reaches out to touch someone.

THE MASK

Cartoon exaggeration a la Tex Avery gets done live action.

By Chuck Crisafulli

Comedian Jim Carrey has become a box office heavyweight thanks to the wild, unexpected success of ACE VENTURA: PET DETECTIVE. And he had a great time on the set of that film, where he got to cut loose as a zany improviser. What movie could be more fun for the crazed comic actor? Carrey found out when he got ready to star in New Line's THE MASK, which opens nationwide July 29.

"I went to Industrial Light & Magic before we started shooting the movie to talk to the special effects people and see what they had in mind. I got there, and they were all sitting around watching REN & STIMPY and Tex Avery cartoons, giggling and pointing like a bunch of children. I said, 'Oh God, thank you for putting me where I belong.' It was amazing."

Jim Carrey as Stanley Ipkiss, a bank clerk whose fortunes dramatically change when he inadvertently discovers a mask with supernatural powers.

It's nearly guaranteed that the release of THE MASK will have audiences giggling and pointing quite a bit as well. ILM and director Chuck Russell have taken Mike Richardson's Dark Horse comic of the same title, and, working within a modest budget, have managed to use computer graphic imagery to achieve the heretofore impossible: live action Looney Toons.

"We came up with some new rules for the computer," said ILM's animation director Steve Williams. "In JURASSIC PARK, we tried to duplicate actual occurrences in nature. You're taking your cues from a gallimimmus, for example, and essentially rotoscoping the action. That was fun because it was a challenge. But finally doing wild animation in this medium is satisfying."

The project was developed by Russell with Carrey specifically in mind, and the actor made a special effort to get out of his contract with Fox television's IN LIVING COLOR in order to work on the film. Carrey said he had the most fun during the shoot when he got involved with the effects.

"I went back up to ILM to do some extra effects work, and the guys set up all these amazing models from JURASSIC PARK in my makeup room. It was incredibly cool. We shot on the same stage they did the STAR WARS effects on. It was a blast for me. It's going to be odd to see what ILM has me doing in the finished film, but I don't think it will be anything I haven't imagined myself doing," he laughed.

When Carrey's character, the browbeaten Stanley Ipkiss, dons a magical and vaguely sinister ancient mask, he becomes completely transformed into an energetic crimefighter, the Mask. Those transformations will be wrenchingly documented by ILM's handiwork, although Russell pointed out that Carrey himself should get some credit for the impact of the effects.

We think he likes the performance.

"In many cases we're just riffing off of what he does physically," the director explained. "As soon as I got him locked into the picture I figured I saved a million bucks on the effects budget, because he's such an explosive presence. My goal was that the line where Jim leaves off and ILM takes over will be indiscernible. That was

Masked, Carrey's nerdy bank clerk sweeps Cameron Diaz off her feet.

Carrey's Tex Avery-like nightclub cartoon double take, via ILM's CGI effects.

a fun game to play."

Once Carrey is in the guise of the Mask, he's capable of any of the bouncing, twisting, squishing, and bulging that the average Tex Avery character would go through in a cartoon. Non-stop CGI throughout a feature film isn't economically feasible yet, so often Carrey was in a prosthetic Mask-head designed by Greg Cannom.

"The head doesn't obscure my whole look," said the actor. "What we went after was an exaggeration of my face. It's kind of a Jekyll and Hyde thing. There was a lot of make-up to wear, but it was a fun character; sort of Fred Astaire on acid."

As soon as any of the whacked-out action was called for, ILM took over. Steve Williams says that before his crew of animators turned to their computers each morning, they gathered for a motivating dose of old animation. "We'd get together to watch a bunch of twisted-ass cartoons in the morning, and use that as inspiration for the rest of the day. There wasn't too much of the typical mediocrity of doing effects work," he deadpaned. "All you want to do when you're an animator is have bulging eyes and grotesque jaw drops. On this project we were getting into Theater of the Absurd wherever Jim Carrey left off. It was a 'kids in the candy store' situation."

As for those bulging eyes, Williams says that the intense detail possible through CGI often made cartoonish effects fairly frightening. "We can have these gigantic bulging eyes where we've got the correct specular drop-off, the correct rippling, even the expanded capillaries in the eyeball," he explained. "Then we had to dial back to make it cartoonish. Cartoons do have a suspension of disbelief, and things don't have to be so real.

"Sometimes Chuck and I argued over how real things should look. What he said was gross, I thought was hysterical. Anatomically, I think we ended up with a bit of an educational film here."

Russell said he knew he had the potential to create some horrific imagery in the film, but wanted to create a story that

Director Chuck Russell (THE BLOB) sets up the action for Carrey's manic performance, basic mask makeup supplied by Oscar-winner Greg Cannom.

ILM's computer graphic styling for a look of surprise and shock, extending the CGI possibilities with technology developed for films like JURASSIC PARK.

was lighter and more comedic than what readers of the *Mask* comic might expect. "There tends to be a lot of death in the comic. I didn't want to do that. I wanted something hyperkinetic and a lot of fun. I kept away from being too scary, but the film does have an edge. When you really see a human being do some of the things that are possible in cartoon physics, it can be pretty shocking. But the tone of the film is ultimately fun. Jim's charm keeps the character from being repellent."

An early ILM test shot that sold New Line Cinema on the concept of CGI effects for the comedy project.

Russell worked hard at scripting and storyboarding ensure that the film's storyline had a tight logic. On a project like THE MASK, that planning became even more crucial, as the animators at ILM need to count on a certain exactitude in the shots that were delivered to them for effects work. Carrey said that his one reservation about getting into the film was that the tight schedule might not leave him room to romp as a comic improviser.

"My main concern was having a little freedom, especially coming from ACE VENTURA where I got to go nuts. Chuck had it pretty well worked out the way he wanted the film, but I wanted to be able to change a few things. My comedy technique is that I just spew, and leave it to the director to guide me. After the first week, there was new dialogue and new scenes. New Line was getting dailies that weren't on the page. They put a little pressure on Chuck, but then they started liking the new stuff even better than the stuff that was planned. Chuck stayed open to the idea of fiddling with things."

Russell agreed that some of the best moments in THE MASK are a result of Carrey's fiddling. "Jim Carrey is best used when you can give him a little room to improvise. With this many optical shots in a film, you've got to stick to your storyboards or you get into trouble. But in certain scenes there was room for Jim to bounce off the walls."

Williams was on set when most of the live action was shot to make sure that what was filmed would be workable for ILM. But he said his crew also had room to fiddle. "Usually we get shots that are carved in stone, and you use a kind of paint by numbers approach to make it work. This time the animation really had to deliver the gags, so we played with the timing frame by frame to get the best results out of every se-

Jim Carrey as Ipkiss brandishing THE MASK. Inset: Early CGI tests by ILM.

quence. Chuck was open to any changes we wanted to make. Basically, Carrey drives the film and our job was to do whatever was needed to complement him."

Russell said one of his greatest satisfactions as a filmmaker is in getting audiences to laugh. Aside from his work with THE BLOB and Freddy Krueger, Russell also produced the Rodney Dangerfield vehicle BACK TO SCHOOL.

"I've been dying to get back to comedy," he explained. "And to tell you the truth, there are a lot of similarities between horror and comedy. A lot of people blame me for making Freddy funny. But when I took on NIGHTMARE 3, I didn't think there was any way to outscare the original, which was brilliant and bone-chilling. I got into the dreamworlds and had fun with big visual craziness. I was definitely using comedy. 'Welcome to prime time, bitch' is still one of my favorite lines. And I had Dick Cavett change into Freddy and attack Zsa Zsa Gabor. Tell me that's not comedy."

The shocks and laughs that Russell, Carrey, and ILM have put together for THE MASK represent a rare director's treat: the film that was envisioned is the film that got made. "When I worked on the screenplay, I tried to visualize what would be the most fun to see, and I didn't worry about limitations," said Russell. "Miraculously, we lived up to those visions and actually outdid them. This whole computer thing is a business and a science, but it's also a party."

But Russell hopes for more than an effects show. "There's also a strong story line with a lot of hyperkinetic energy in it. There are just too many examples of effects films with great effects that you couldn't care less about because you don't care about the story. There's no amount of money you can throw at an effects company to save a film, and CGI is not a magic wand. The simplest effect can be the best if the story and characters are working, and the most expensive, brilliant effect can mean nothing if you're not involved in the story.

"Of course, if you have a strong story, and Jim Carrey, and ILM—that's a bull's eye." □

THE MASK

COMPUTER GRAPHICS

ILM's big challenge wasn't to make it look real, it was to make it funny.

By Chuck Crisafulli

After you've brought a T-Rex to life, what else is there to do for kicks? The folks at Industrial Light & Magic have come up with an answer in the form of THE MASK.

ILM effects producer Clint Goldman began working with ILM on THE ABYSS, and developed effects for THE TERMINATOR. For him, THE MASK is something of a dream project. "New Line movies don't have the budget of a Universal film, but the technology has become affordable enough so that we've been able to do good work and do a lot of it. We're doing about 100 shots, and that's pretty high for a visual effects film.

ILM senior animator Steve "Spaz" Williams, spearheading ILM's $7 million effects contribution to New Line's biggest ($20 million) project to date.

ILM's director of animation Steve Williams, who built the Terminator and the T-Rex on ILM computers, said that although the goals of the computer effects have been changed on this project from chills to laughs, the process stayed very much the same. "Ultimately, the challenge is always to take computer data and turn it into living objects. Traditionally, what we do here is match physical properties in nature. On JURASSIC PARK, we outdid ourselves when we extended out techniques to real animals. Now we're using those techniques to create living cartoons."

The ILM crew spent about 60 days on the film's set in Los Angeles, helping to work out the timing of the live-action footage. Then, as director Chuck Russell began to oversee the editing of the film, ILM was sent cut sequences to add in their computer magic. There are three transformation sequences in the film, where the living mask grafts to a head in rather spectacular fashion, as well as the comic effects once the mask is on.

Williams explained that it's new ideas rather than new computer techniques that make the film work. "We're really using the same tools we have been using. We find that every time we do a production, we roll the tools over into additional productions. Jim Cameron should really get credit for getting the whole CGI ball rolling, because without the pseudopod in THE ABYSS, TERMINATOR 2 and JURASSIC PARK never would have happened. The pseudopod essentially became the liquid stage of the T-2000, except that we had it reflecting instead of refracting. Similarly, the way we blended shots to bring the T-Rex to life is the technique that gets used in THE MASK. But instead of the challenge of duplicating nature, we've taken on the challenge of telling a good joke."

The film also contains several ILM matte paintings, and ends with a huge, computer-generated whirlpool effect.

But comedy is ILM's main effects challenge. "Chuck keeps asking us to make stuff even nuttier than what we come up with," said Goldman. "We had one scene where Jim Carrey screams and his mouth opens up incredibly wide and his teeth chatter horizontally and this giant lizard tongue pokes out. Chuck wanted even more craziness, so now when Jim opens his mouth a second Jim-head comes out of his mouth and doubles all the action."

Goldman and the ILM crew savored the comedy challenge. "On ROGER RABBIT, Ken Ralston at ILM headed up all the visual effects, but Richard Williams in London did all the animation. Now ILM can play both parts," said Goldman. "We become not only animators, but actors too, because a good animator has to be an actor. And, with computer animation, this really is the dawn of digital actors. That's what the T-Rex and Raptors were in JURASSIC PARK. And that's the kind of work we did for THE MASK." □

U.F.O. CRASH

A docudrama of a well-documented case

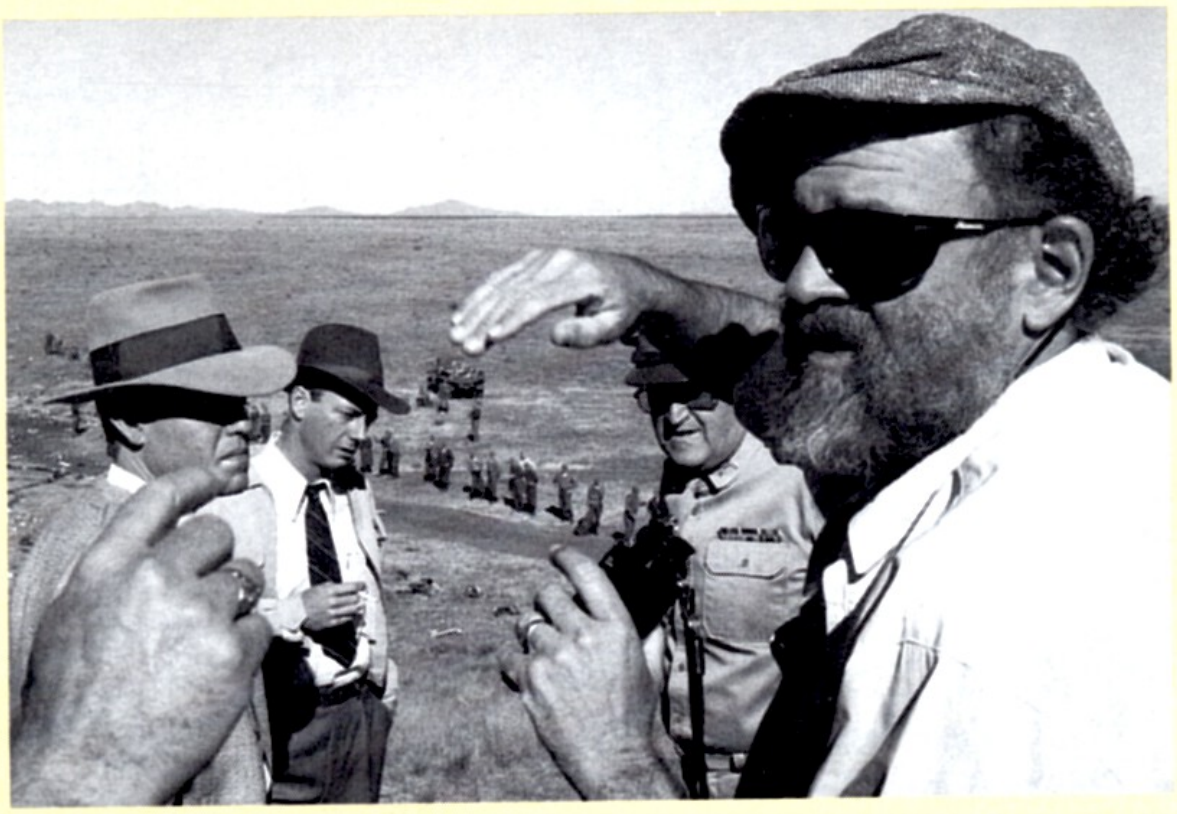
By Sheldon Teitelbaum

It isn't easy, with an account that alleges a genuine UFO encounter in the deserts of New Mexico over 45 years ago, but director Jeremy Kagan called his made-for-Showtime movie ROSWELL a "speculative documentary." The TV movie premieres on Showtime cable in August. We will begin, to the extent possible, with the facts purportedly underlying the event.

On July 8, 1947, according to *UFO Crash at Roswell*, the book by Kevin D. Randle and Donald R. Schmitt that Kagan (THE CHOSEN, THE JOURNEY OF NATTY GAN) adapted, an unknown vehicle crashed down on a ranch northwest of Roswell. This mishap left conspicuous debris and, according to other accounts of a separate find by archeologists at a site some 120 miles away, four dead, not entirely human, bodies.

A 34-year-old intelligence officer from a nearby Army air field visited the first crash site and gathered some of the debris. He claims the debris was made from unearthly materials and bore strange geometric markings. Intuiting that this stuff would be placed under wraps in short order, he brought it home to show his son before whisking it off to the base. Not surprisingly, the site was cordoned off, though not before an Army information officer issued a press release attesting that a flying saucer had, indeed, crashed at the ranch. The next day, however, the Army sheepishly announced that the flying saucer was, in fact, a weather balloon.

The intelligence officer, Major Jesse Marcel, and everyone else even tangentially involved in the incident, were sworn to silence. Most complied, taking their accounts of what may have transpired to their graves. But not Marcel who, in 1978, told his story to a researcher and a reporter.



Jeremy Kagan (r) directs Peter MacNicol (l) and Xander Berkeley on the crash debris field filmed in Elgin, Arizona. Showtime airs the TV-movie in August.

Marcel apparently believed that something inexplicable—it hadn't occurred to him the object might be the remains of a spacecraft—touched down at Roswell. He claims that a Counter Intelligence Corps (CIC) official later cut him out of the loop when Marcel demanded more information. The CIC man told Marcel he would have to take the matter up with Washington. Marcel believes that the government has since engaged in a deliberate and long-standing campaign of disinformation aimed at discrediting any such account of events.

Director Jeremy Kagan came to the Roswell story through executive producer Paul Davids, a film school classmate he met again after many years apart at a birthday party for former American Film Institute and University of Southern California School of Cinema dean Frank Daniel.

Davids lives in Pasadena, and he said that at 9 p.m. several years go, he and his children stepped out onto the balcony of their house and saw a UFO shoot across the sky. He does not think the vehicle came from the NASA Jet Propulsion Laboratory nearby, and it did not behave like any aircraft with which he is familiar.

As is apparently often the case with people who profess to have seen a UFO, Davids became obsessed with the subject, and in his readings learned of the Roswell encounter. There are at least two books devoted to it—*The Roswell Incident*, by Charles Berlitz and William Moore (1980), and *UFO Crash at Roswell*, which touts itself as more reliable and comprehensive. Davids optioned the latter.

Kagan had never experienced anything similar. But he had been exploring various aspects of spirituality, and claims to have had a near-death experience in a Native American sweat lodge that opened him to the prospect that there is more to reality than is made evident by the physical world.

"[That experience] made me more sharply attuned to the potential for looking at life a little differently," said Kagan from his director's perch on the tarmac of Van Nuys airport, where the world's only functioning B-29 Bomber had touched down.

"I've become more aware

Kyle MacLachlan (r) plays Major Jesse Marcel, the 34-year-old intelligence officer who first investigated the crash and was sworn to silence by the Army.

AT ROSWELL

of a 1947 Air Force flying saucer cover-up.

that we have been educated to see the things that are in front of us, and not other things that may also be in front of us, whether they are ghosts or alien presences or other versions of ourselves. I think we are in the time—and maybe it's the end of the millennium—where our awareness level lets us look at life in a deeper, more dense way and see these other realities. For me, the UFO experience is one such reality."

Indeed, Kagan does not believe that an alien spacecraft crash-landed at Roswell. His sense of the event is even more extreme than that. It is his belief —though only one of the interpretations posited in a picture that works like some science fiction RASHOMON—that the four bodies allegedly recovered near Roswell were from our own future, or even from an alternate future.

"The film acknowledges the potential of multiverses," noted Kagan, "that coterminous to this space and time, there are others. People are not flying here from Sirius. I think there are coterminous realities that every now and then there is access to. I have a feeling that what happened at Roswell was one such break. My feeling is that these spacecraft are vehicles that travel in time."

Kagan called his movie, which stars genre regular Kyle McLachlan as Jesse Marcel, "the JFK of UFOs." Whatever went down at Roswell—and the film offers up a number of alternate scenarios depending on the recollections and speculations of the individuals involved at various points—Kagan is unmoving in his conviction that it was covered up. Indeed, the possibility of a cover-up in 1947 begs an even more intriguing question: why would such a cover-up persist, unabated, nearly 50 years later?

"I've become more aware that we have been educated to see the things that are in front of us," said director Jeremy Kagan "and not other things."

Attempting to revive alien bodies from the crash site—did it really happen?

"At one time," said Kagan, "I believed that there was a cover-up, but not a cover-up of an alien spacecraft landing." Kagan recalled that the Cold War was getting underway, the nation was anxious about the Russians having the Bomb, and it made eminent sense that if an experimental aircraft or delivery system had gone awry, that event would have been shrouded in silence or misinformation—and appropriately so.

"But the nature of keeping a secret has changed," said Kagan. "There are such sophisticated ways of deceiving the public now. Any time the CIA runs an operation, they run a counter-information operation so that if we do something, we already have cover-up stories going on.

"There's a scene in the screenplay where they [the CIC] talk about—and not in an insidious way—if we're going to take responsibility for this information, and if so, how are we going to control it. We control it, they decide, by purposeful disinformation. You direct people to believe one thing, and then undermine that belief. When you think of that, that's pretty clever. It's probably standard operating procedure. You say it was a UFO crash, then you say it wasn't, when it fact it was.

"I'm not surprised there are still secrets like the Kennedy assassination. I'm certain that events dealing with aliens or coterminous universes can be kept secret or controlled. And my imagination can accept the possibility that there are ongoing exchanges between our world and others."

ROSWELL runs a gamut of possibilities that include: the paranoid imaginings of unbalanced crackpots, the destruction of a genuine weather balloon, the wipe-out of an experimental military craft, the crash-landing of a UFO, perhaps the survival of some of its crew, and who knows—maybe every second person you meet is an alien. By presenting these disparate scenarios, Kagan believes he can avoid the pitfall of most UFO films like COMMUNION and FIRE IN THE SKY: eventually, you have to come up with a convincing alien. And more often than not, when you do, the audience's suspended disbelief comes crashing down.

"If you take this story to its logical conclusion, you can say that alien intelligence does exist and that it has manifested itself to humanity," said Kagan. "But at the end of the story I'm still

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TIMECOP

Martial arts star Jean-Claude Van Damme gets dramatic for director Peter Hyams.

By Robin Brunet

When Jean-Claude Van Damme walked into Peter Hyams' Santa Monica office last year with the TIMECOP script tucked under his arm, it was the beginning of a partnership that may propel the Belgian-born martial artist from the ranks of chop-socky star to "legitimate" actor—and the prolific filmmaker upwards from a recent string of boxoffice failures.

Prior to Van Damme's visit, the pairing would have seemed far-fetched. "My younger son is a fan, but all I knew of Jean-Claude was that he made karate movies," Hyams confessed. Furthermore, TIMECOP is science fiction—a genre Hyams professed not to like, despite helming two big-budget features, OUTLAND and 2010.

Jean-Claude Van Damme as Max Walker, a cop from the future kicks up a dramatic fuss with James Lew. Left: Director Peter Hyams behind the camera.

But it didn't take long for Hyams, notorious for his short temper and tough demeanor, to warm to the 32-year-old Muscles from Brussels. "I was absolutely charmed," said Hyam, "I found him funny, accessible, and, strangely enough, vulnerable." After Van Damme departed, Hyams encountered female colleagues "who kept cooing when I mentioned his name. It struck me he might be able not only to break out of the action genre, but become a genuine romantic lead." In other words, surpass Arnold Schwarzenegger, who commands enormous respect, but is still a question mark among mainstream female viewers. Audiences will decide September 13, when Universal opens TIMECOP nationwide.

There was also the matter of the TIMECOP script by Mark Verheiden. Opined Hyams, "It's a wonderful concept and a strong emotional storyline." Hyams said roughly the same thing about STAY TUNED prior to that film's completion, but this time his sentiments ring true. TIMECOP's premise is intriguing, as is the storyline—a sure-fire tale that will please Van Damme fans, and perhaps more discriminating science fiction fans as well.

TIMECOP posits that by the year 2004, time travel has been perfected, but someone is violating the number one rule: no one goes back. Max Walker, (Van Damme), a Time Enforcement Commission (TEC) agent, is sent back to discover who is sending operatives to alter history for personal profit and apprehend them. The adventure is enhanced by Walker's gnawing temptation while visiting the past to prevent the murder of his wife.

The story unfolds in three different eras: 2004, 1994 (the year Walker's wife is killed), and 1929 during the Wall Street crash, when time-travelling opportunists buy stocks cheaply they know will become more valuable.

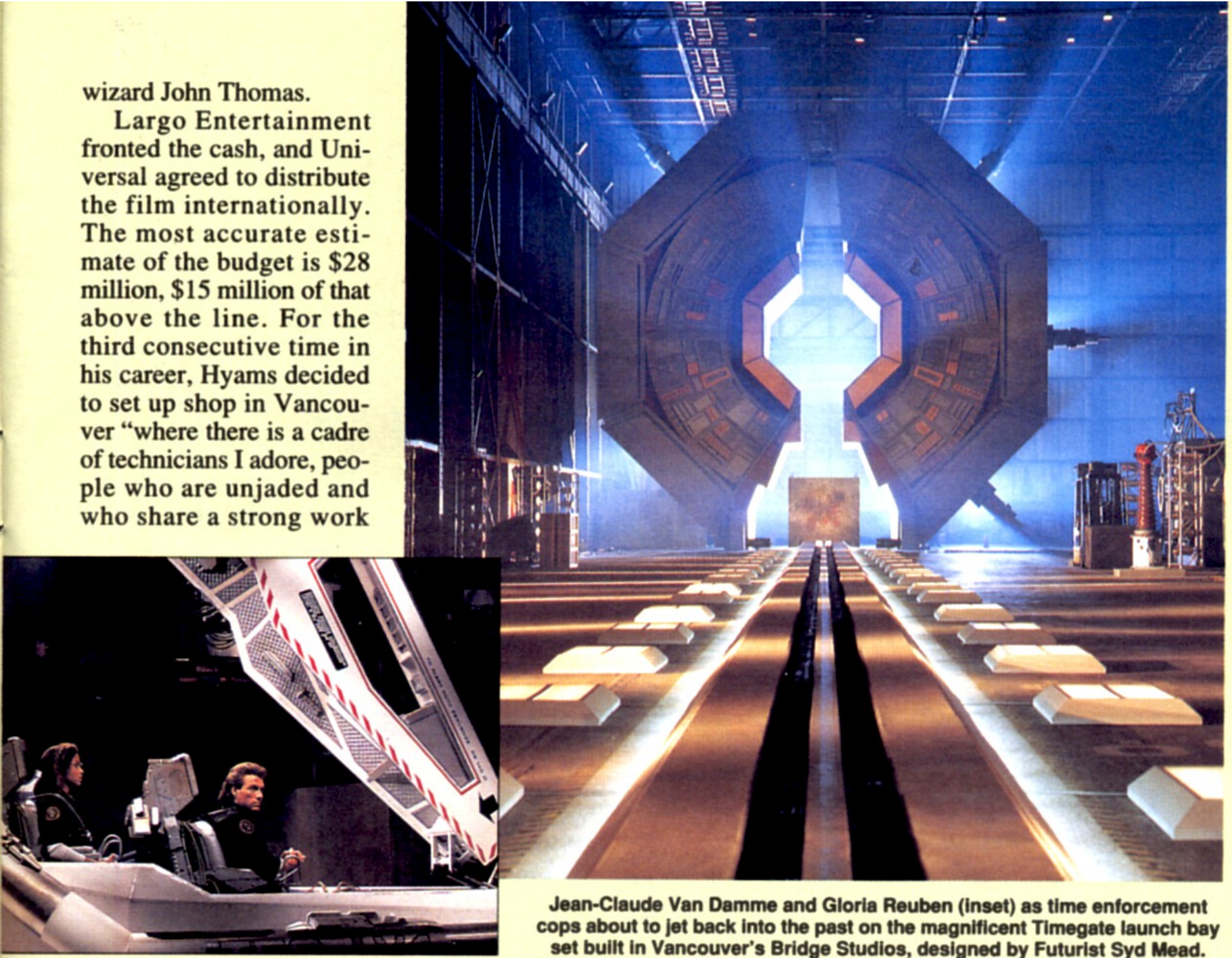
Depicting the near future can be an indulgence for any post-BLADE RUNNER filmmaker, but Hyams was reluctant to bury the story beneath glitzy visual trappings. "The difference from now and 2004 is the same as from now to 1984, if you extrapolate backwards. You're not dealing with the distant future in which people wear silver jump suits and glide along on conveyer belts." Hyams' main concern, given his disinterest in science fiction, was to ensure everything looked as if it functioned. He immediately enlisted two people: production designer Philip Harrison (who worked with the director on STAY TUNED, OUTLAND, and HANOVER STREET) and renowned visual designer Syd Mead (2001).

"I didn't think twice about phoning Philip first; he knows instinctively what kind of look a script requires," said Hyams. "As for Syd, I couldn't think of anyone more appropriate to design the time travel pod, and the guns and cars of 2004. That's his forte."

Once the principals signed, producer Moshe Diamont (HARD TARGET, Van Damme's latest feature which did middling boxoffice, but alerted critics to the fact the martial artist has more going for him than mere muscles) quickly secured other talent: actors Ron Silver, Mia Sara, and Bruce McGill, stunt coordinator Glenn Randall Jr., digital effects imaging manager Gregory McMurray, and Vancouver- based special effects

wizard John Thomas.

Largo Entertainment fronted the cash, and Universal agreed to distribute the film internationally. The most accurate estimate of the budget is $28 million, $15 million of that above the line. For the third consecutive time in his career, Hyams decided to set up shop in Vancouver "where there is a cadre of technicians I adore, people who are unjaded and who share a strong work ethic."



Jean-Claude Van Damme and Gloria Reuben (inset) as time enforcement cops about to jet back into the past on the magnificent Timegate launch bay set built in Vancouver's Bridge Studios, designed by Futurist Syd Mead.

Said producer Diamont of TIMECOP's spectacular fight scenes, "Every sequence is being choreographed a little different from other films. There are less guns and more of what the audience likes most with Jean-Claude—direct contact with his enemies." Van Damme worked with fellow martial artist James Lew, stunt coordinator Randall and other cast members to prepare and rehearse the demanding scenes.

To retain his impressive physique, Van Damme eschewed the privacy of a mobile gym and exercised every morning at a busy downtown Fitness World. "Jean-Claude has the strange ability not to be noticed by other people if he chooses," observed publicist Darryl Wright. "There were times when he even walked into our production office and wasn't recognized."

Hyams remained ambivalent about audiences flocking to TIMECOP to watch Van Damme fight. "I realize he does it extremely well, but I don't think fights should be pretty or slowed-down. I made sure mine looked harmful, painful and jagged."

That didn't prevent Hyams from allowing Van Damme to display his hard-won ballet skills. "There are things only he can do, and we have a scene where he suspends himself three feet off the ground, legs suspended above hip level," said Hyams. "The kicker is he actually jumped into this position. The crew couldn't believe their eyes."

The cast performed their chores with a minimum of fuss—especially relieving to Hyams, who no doubt had read accounts of how difficult Van Damme could be on the set. In fact, the actor's professionalism flabbergasted him—and not in the highly publicized way Arnold Schwarzeneggar impressed LAST ACTION HERO's John McTiernan with his new-found ability to recite reams of dialogue.

"That means nothing, that just indicates someone has memorized his lines," Hyams snorted. "Jean-Claude played scenes with a much wider palette of colors than one would expect, and he was able to sustain each thread of emotion even though the script was shot out of sequence. Now that's an achievement."

Back in his Santa Monica of-

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The Passing of Special Effects Master John Thomas

Unfortunately for aficionados of hair-raising stunts and assorted screen mayhem, TIMECOP is the last work of Vancouver special effects genius John Thomas. Thomas died of cancer in March at the age of 46, a month after completing the Jean-Claude Van Damme action opus.

He began his career as a stuntman, but quickly graduated to effects, and first gained attention for engineering an ingenious boom-arm/truck gag in the first SUPERMAN feature that enabled a young Clark Kent (Jeff East) to outrun a speeding locomotive.]

By the time he "flew" the doubles of the stars of THE BOY WHO COULD FLY (including his wife, stuntwoman Betty Thomas), in 1985, he was sought after by some of Hollywood's top directors, including John Badham and Peter Hyams.

His specialty was aerial wire rigging, and a year prior to his death, the work of his North Vancouver company, Thomas Special Effects, played a crucial role in the success of CLIFFHANGER, ALIVE and the much talked-about climax of THE GOOD SON.

He proved his mastery of *cinefantastique* and earned the respect of ILM personnel when he and his crew worked on THE FLY 2 in 1988 for director Chris Walas. Although the film was a disappointment, Thomas' invisible floor effects contributed to the veracity of the bizarre tale.

His non-compromising attitude toward safety on set was legendary, as Walas found out for himself when Thomas and his crew refused to roll camera, despite the director's insistence, until a fly-suited stuntman was properly protected against a shower of phony shattered glass.

His gruff exterior concealed a kindly, even sentimental spirit. He could not—and indeed did not—attempt to conceal his devotion to movie magic: "I eat, breath and sleep movies, and I'll probably die doing what I love." **Robin Brunet**

Thomas, suiting-up wife Betty for the wire stunts of THE BOY WHO COULD FLY, dead at age 46.

The Shadow

Will the '30s radio and pulp novel masked crimefighter hack it with the '90s audience?

By Mark A. Altman

Russell Mulcahy sat in front of a moviola, his eyes transfixed on the flickering screen as footage from THE SHADOW's penultimate moments passed by. Ultimately, the film will need the assistance of the wide array of special effects artists assembled in the room to make the sequence work and Mulcahy amiably elicited their comments.

Among those clustered around the tiny screen were Alison Savitch, the film's visual effects supervisor and an effects technician from Digital Magic, the firm that will be responsible for overseeing the vast array of CGI work in the film. In this particular scene, the craftsmen involved are trying to figure out how to destroy a House of Mirrors set (already once destroyed in real-life by that pesky L.A. earthquake) and control the fragments of flying glass which subsequently go hurtling through the air controlled by the minds of two telekinetic adversaries.

The merits of shooting the scene as live action versus using computer-generated effects are debated as is building a 1/2 scale miniature. In addition, a violent storm needs to be added to the maelstrom and by the end of the meeting, everyone has separated into small groups trying to decide how best to realize the images on screen.

In the end, it will be a combination of three different techniques that are utilized in filming the Shadow's confrontation with his nemesis, Shiwan Khan, who is intent on conquering the world in the tradition of his so-called ancestor, Genghis Khan.

Such is the hectic pace of post-production on THE SHADOW, filmed by Universal Pictures on a budget in excess of $40 million and scheduled for release this July 1. Unlike many films, work on THE SHADOW is only first beginning after

Alec Baldwin stars as Lamont Cranston, the Shadow's alter ego. Universal opens the film nationwide July 1. Inset: The cover of one of the pulp adventures, action that cries out for the big screen.

Who is that masked man? Alec Baldwin as the Shadow, complete with mask and Colt automatics, western tropes transplanted to pulp mystery and horror.

completion of principal photography. With the incredible advances in visual effects technology over the last several years, filmmakers have an even bigger bag of tricks from which to carry their audience into the realm of the *cinefantastique*.

Shepherding the legendary pulp character to the screen is producer Martin Bregman, a veteran of such films as SERPICO, DOG DAY AFTERNOON and CARLITO'S WAY. Bregman produced THE REAL MCCOY with SHADOW director Russell Mulcahy helming that ill-fated Kim Basinger actioner.

Bregman has had an option on THE SHADOW for nearly 12 years. "THE SHADOW is the original crime-fighting antihero in pulp literature," enthused Bregman about his

Filming Baldwin and costar Penelope Ann Miller on Universal's New York street set, keeping the character in the period milieu in which he was created.

RUSSELL MULCAHY, GENRE STYLIST

The former rock video director on his horror and fantasy films.

By Mark A. Altman

When producer Martin Bregman wanted to bring his vision for THE SHADOW to the screen, he hired genre veteran Russell Mulcahy, director of HIGHLANDER I and II, RICOCHET and the cult classic, RAZORBACK, about a killer pig. In the late '70s and '80s, Mulcahy first gained his reputation as a premier visual stylist after directing videos for such artists as Elton John, Duran Duran, Billy Joel and Paul McCartney, but it was only after his first collaboration with Bregman, that Mulcahy was offered the long-gestating project. "I worked with Marty on an HBO film called BLUE ICE," recalled Mulcahy of the telefilm which starred Michael Caine, Bob Hoskins and Sean Young. "It was shot in 30 days and was a short little film which was a lot of fun. Martin rang me up and said, 'I really like it, it harkens back to those classic little films done in the '60s in London.'"

Bregman offered Mulcahy THE SHADOW. "It's strange," said the director. "I heard of a possible production of THE SHADOW about ten years ago, but didn't know who had the rights. I read the pulps as a kid and heard some of the radio plays. An English friend is a mad collector of Shadow paraphernalia. He'd bore me to death talking about the Shadow but I learned a lot.

"Then one day, Martin Bregman mentioned he had the rights to it all this time and he already had David Koepp writing it. I was excited about how THE SHADOW could make a transition into film."

Koepp enjoyed working with Mulcahy on the project. "It's been fun," offered Koepp. "He's been very open and I feel very welcome. He really does some outrageous things that I just love. There's a shot at the start on a bridge that seems to sum up the feel of the movie in a second. A criminal has fired shots in a circle and he's panicking. He can't see the Shadow but there's a shot in the foreground of half of Duke's face with the sweat rolling down and the guy's in the background looking around panicky. I love it when a director exactly sets the tone like that."

Not surprising considering Mulcahy has been directing now for over two decades. "I first picked up a camera when I was 14," recalled Mulcahy of his first Super 8 Film. "My first film was called VAMPIRE ISLAND and there were only three of us doing it. One of us held the camera and the other two jumped in to act—so there never was a three shot. I'm not sure what happened to it. Production folded when one actor fell off a cliff and broke his ankle.

The myth looms large in the former rock video director's stylish imagery.

Keeping Alec Baldwin in superhero guise, a shadowy, mysterious icon. Inset: Mulcahy.

Mulcahy admits to being a longtime genre aficionado. "I think it was the SEVENTH VOYAGE OF SINBAD that I saw as a kid and thought, 'I want to do that,' said Mulcahy. "I just got a restored version of it on disc. I always had a fascination with horror films or films that were a bit strange. Since, in Australia, films like FRANKENSTEIN with Boris Karloff, KING KONG, DRACULA and HOUSE OF WAX were banned for many years, my mom, who had seen them in England, would tell me when I was very young the story of HOUSE OF WAX and how the toe wriggled in the wax, all at the breakfast table. She told me about Dr. Jekyll and Mr. Hyde and then Dracula and I would sit there fascinated. She would tell me the whole story with sound effects. I don't want to go too deep into the psychology of it, but maybe my being deprived of this type of film when I was a kid has something to do with my interest in becoming a genre director."

Mulcahy's next project may be a horror story called THE WATCHER. "It's an extraordinary piece," he said, "from a book that I have the rights to. It's a smaller budget thing and quite weird. I don't know how mainstream it is. It's the old hair on the neck school. It's not gory. It's a sort of classic, creepy crawly horror." □

GOOD GUYS WEAR BLACK

"What is interesting is that here was an amazing crime-fighter who wore black," said producer Martin Bregman, "a black cape and hat in days when the good guy wore white."

dream project. "What is interesting is that here was an amazing crime-fighter who wore black; a black cape and a black hat in days where the good guys wore white."

Bregman ticked off his hero's popular culture accomplishments since coming on the scene in 1930 on radio: "He's been the star of 300 novels, comic books, chapter serials, a motion picture and his own monthly mystery magazine." But now a whole generation of kids doesn't know who he is.

Responsible for helping the Shadow bridge the generations was DEATH BECOMES HER AND JURASSIC PARK writer David Koepp who had been brought to Bregman's attention by the producer's son, Michael. "Nothing was ever imposed," said Koepp of working with Bregman. "Any decisions that were made, I was a part of."

For years Bregman had sought to find a writer who could develop the character of the Shadow, whose most distinctive characteristic was the ability to cloud men's minds and appear as nothing more than a shadowy apparition to terrorize criminals into confessing their foul deeds. What made for perfect radio drama proved to be a tougher challenge when faced with making the leap to a big-budget feature.

"The trickiest part was that the Shadow's ability to cloud men's minds was perfectly suited to radio," said Koepp. "I could not think of a better dramatic device than a guy who can make himself invisible. But I also can't think of a less interesting one for film. We've all seen invisible man films and sometimes they're a lot of fun. But they're nothing new. Coming up with a way of physically manifesting the Shadow that was different than both the novels and the radio show was probably the toughest hurdle. I think we've done a lot to make it a really compelling visual event."

Koepp was able to create his version of THE SHADOW mythos from scratch without being asked to incorporate the work of previous writers. "He was pretty amenable to my ideas," said Koepp of producer Bregman. "In the initial meeting, prior to getting the job, I just laid out what I thought the

Carl Fullerton, an Oscar nominee for PHILADELPHIA, makes up Baldwin.

THE ORIGIN OF THE SHADOW

Who is the Shadow? Before you step out to view Universal's big-budget movie version this summer, you might want to bone up on facts about the mysterious crimefighter. Below are excerpts of the Shadow's background as printed for new readers of Street & Smith's bi-weekly pulp adventures, published during the '30s and '40s, art by pulp artist Tom Lovell.

"The Shadow, creature of the night, scourge of the underworld! A splotch of black, gleaming eyes of fire, tapering, white-fingered hands clad in black gloves when in action; other times, revealed in their grace and strength, with the Shadow's girasol—a stone of ever-changing hue that betokened the mystery of the Shadow.

"The name of the Shadow became a fixture throughout the underworld. The power of his hand had been felt in every center where organized crime was fostered. In London, in Paris, in Berlin—even in Red Moscow—the Shadow had won amazing victories over fiends of crime. But the center of his vast activities was New York. Here, the Shadow was the lone fighter who swung the balance in favor of the law when champions of justice seemed overwhelmed with unconquerable odds.

"The Shadow!"

Gasping, dying lips had cried that name. Rats of the bad lands had uttered it with convulsive efforts. Others—those whose cause was just—had blurted it forth with thanks; for the Shadow, in his ceaseless war against those who deserved to die was equally vigilant in his actions of saving those who had the right to live.

"The Shadow was a being of amazing prowess. A supersleuth, he detected the inroads of crime where others saw nothing beneath the surface. A master of disguise, he had the ability to assume new identities with chameleon rapidity. An indomitable fighter, his mammoth automatics had blazed their way to safety for himself and those who were under his protection.

"These roles were portions of the Shadow's strategy. He adopted them as occasion suited. Yet to the underworld and the police as well, the Shadow, in his moments of greatest power, appeared as a phantom clad in black. As such, he materialized himself from darkness. His mission accomplished, he returned to enshrouding gloom, leaving only the echoes of a strident mocking laugh as token of his victory.

"The Shadow seemed superhuman. His weird accomplishments had left their mark. The denizens of the underworld—toughened, growling mobsters—who spat their contemptuous desire to meet this mighty being were the first to quail when they gained the desire that they had expressed. Through his supernatural measures, the Shadow gained an advantage that served him well. Often had steady trigger fingers trembled when their owners faced the Shadow's blazing eyes. Hesitation had cost more than one hardened gangleader his life. For the Shadow never paused when a death combat loomed. His finger was one that never faltered.

"Police reports—particularly those made by Detective Joe Cardona—contained no mention of the Shadow. Until his identity had actually been discovered, this superfighter must be considered as unknown. Yet Cardona knew that the Shadow was no myth; and his opinion was verified by supercrooks throughout Manhattan.The very name of the Shadow was provocative of awe.

"The Shadow had never been traced. His entries and departures from scenes of danger were too well timed for that. It was suspected that he had agents aiding him in his affairs; but the bridge between the men and their master seemed unpassable.

"This was because the Shadow chose to fight alone. He utilized his operatives when he searched for crime; in final combats, however, their parts were purely subordinate. There were crooks who had sought the Shadow's agents, just as they had tried to find the Shadow himself. Some of those crooks had gained their objectives, but only temporarily. Death had been their final lot. They had gone to deserved graves from which they could not speak to warn their fellows in crime.

"In all his dealings with his agents, the Shadow used the same surprising secrecy that he adopted in his affairs with the underworld. □

feel of the movie ought to be like and what characters I might like to include and what villain I'd pick. I talked thematically about how the Shadow is a guy struggling with his own divided nature, which is something I'd always wanted to see in a superhero movie. It seemed particularly apt in this movie. There wasn't a detailed pitching of the plot. That came later."

Once Koepp had the assignment to write the screenplay, he researched the Shadow's pop culture canon, from the pulp novels to the movie serials, material provided by the Bregmans. "We are closest to the spirit of the radio show but there's an awful lot of the pulp novels in the movie as well," said Koepp. "It's an interesting amalgam. I had to create a backstory because we never got it in all that 25 years of Shadow heritage. We never really found out when, where or why Cranston became the Shadow. I thought that in a movie where he is very much the central character as opposed to the more peripheral character he plays in the novels, you have to flesh out that story."

Koepp was already familiar with the material. "I had listened to it when I was a kid on CBS Radio Mystery Theater, hosted by E. G. Marshall." Besides reading the pulps and relistening to radio broadcasts.

John Lone as Shiwan Khan, a descendant of Genghis Khan out to rule the world, or just a psycho?

RADIO AND PULP ORIGINS

From a '30s radio host voiced by Orson Welles to pulp novel franchise.

By George Zebrowski

By the time I was 11 years old, I somehow knew that the answer to the question "What evil lurks in the hearts of men?" was "The Shadow knows." I had not grown up in the age of radio, but with Superman, ad Batman, and Sherlock Holmes, there was Lamont Cranston, the Shadow, familiar yet out of reach except through intriguing references on television, excerpts on some radio program, or a chance encounter with an old issue of the pulp magazine.

Orson Welles conjured up the mythic Shadow on radio, almost by chance, out of himself, and he had not only the voice and the laugh but the physical presence to have played the character on the big screen. In the late 1940s THE SHADOW was a film project that he was considering directing in Italy, from a script by Charles Lederer. It would have been a natural, if the backing had worked out, since Welles' voice had helped create the character of the Shadow in 1930, when Street and Smith Publications, seeking to increase the circulation of *Detective Story Magazine*, started a half-hour weekly radio program that

The late Walter B. Gibson, dean of pulp magazine storytellers, wrote *The Shadow* under the pen name of Maxwell Grant.

was introduced by a character who called himself the Shadow.

The stories were adaptations from *Detective Story* and their effect on millions of listeners was a surprise. With Welles introducing, the tales came across more effectively than in the printed versions, as the mysterious voice of the Shadow asked, "What evil lurks in the hearts of men? The Shadow knows," and followed the answer with a diabolical laugh. Who was he and how did he know, the radio public asked, showing more interest in this character than in the show itself. Almost by accident, Street and Smith had tapped into the mythic yearnings for knowledge and justice in a mass audience that demanded a hero. Could this have happened without Welles? Perhaps, but I doubt it. First impressions are lasting, and one might just as well ask whether another team, rather than Welles' Mercury Players, could have pulled off the Halloween night radio adaptation of H.G. Wells' *The War of the Worlds* in 1938.

These early radio scripts, in which the Shadow served as host, were written by Harry E. Charlot, who reportedly died four years later of poison, under suspicious circumstances that have apparently never been explained.

Realizing what a success it had on its hands, Street and Smith quickly launched *The Shadow Magazine*, devoted to the title character, with John Nanovic as editor, who commissioned author Maxwell Grant to write 24 novel-length stories during the next year about a hero who fought the underworld—with police help, of course. "Lamont Cranston, a man of wealth," began the radio introduction, "a student of science, and a master of other people's minds, devoted his life to righting wrongs, protecting

Covers of the pulp franchise, celebrating ten years of twice weekly novels in 1941.

RADIO'S MYTHMAKER

"Almost by accident, Orson Welles' radio Shadow tapped into mythic yearnings of a mass audience that demanded a hero, more effectively than the printed versions."

the innocent, and punishing the guilty. Using advanced methods that may ultimately become available to all law-enforcement agencies, Cranston is known to the underworld as the Shadow—never seen, only heard, as inevitable as a guilty conscience."

Wearing a black cloak and a slouch hat, and armed with two .45 automatics, the Shadow is able to misdirect people's attention, hypnotizing them with an ancient skill learned from his travels in the East, so that he appears invisible to his subject. When in one episode a villain asks the Shadow how he got into the room, our hero quite honestly confesses that he came in just behind him. He also gets help from his "constant companion and aide," Margot Lane, playing Watson to his Holmes. They reason a lot about what a criminal might do in a particular case; and when the mystery is solved, the Shadow appears for an intense, sometimes blazing confrontation with the criminal.

The magazine was an instant success, beginning with its first quarterly issue dated April 1931, which ran Maxwell Grant's novel *The Living Shadow* and three articles about crime. Inside the front cover, eager readers found the following words:

"This is to certify that I have made careful examination of the manuscript known as *The Living Shadow*, as set down by Mr. Maxwell Grant, my raconteur, and do find it a true account of my activities upon that occasion. I have therefore arranged that Mr. Grant shall have exclusive privilege to such further of my exploits as may be considered of interest to the American public—The Shadow."

In the issues that followed appeared such stories as "The Eyes of the Shadow," "The Shadow Laughs," and "Gangdom's Doom," each selling out and helping to create The Shadow Club of readers, boasting 50,000 members, many of whom, it seems, came to believe that the Shadow was a real crimefighter. The same thing had happened to the fictional characters Nick Carter, Frank Merriwell and Sherlock Holmes. Maxwell Grant went on to write more than 283 stories about the Shadow, totalling more that 7,500,000 words, over the next two decades. Maxwell Grant was really Walter B. Gibson, who has been described as the dean of pulp magazine storytellers. Other writers also wrote Shadow stories under the Grant name, following an old magazine practice of using "house names," but Grant wrote the overwhelming majority of the stories.

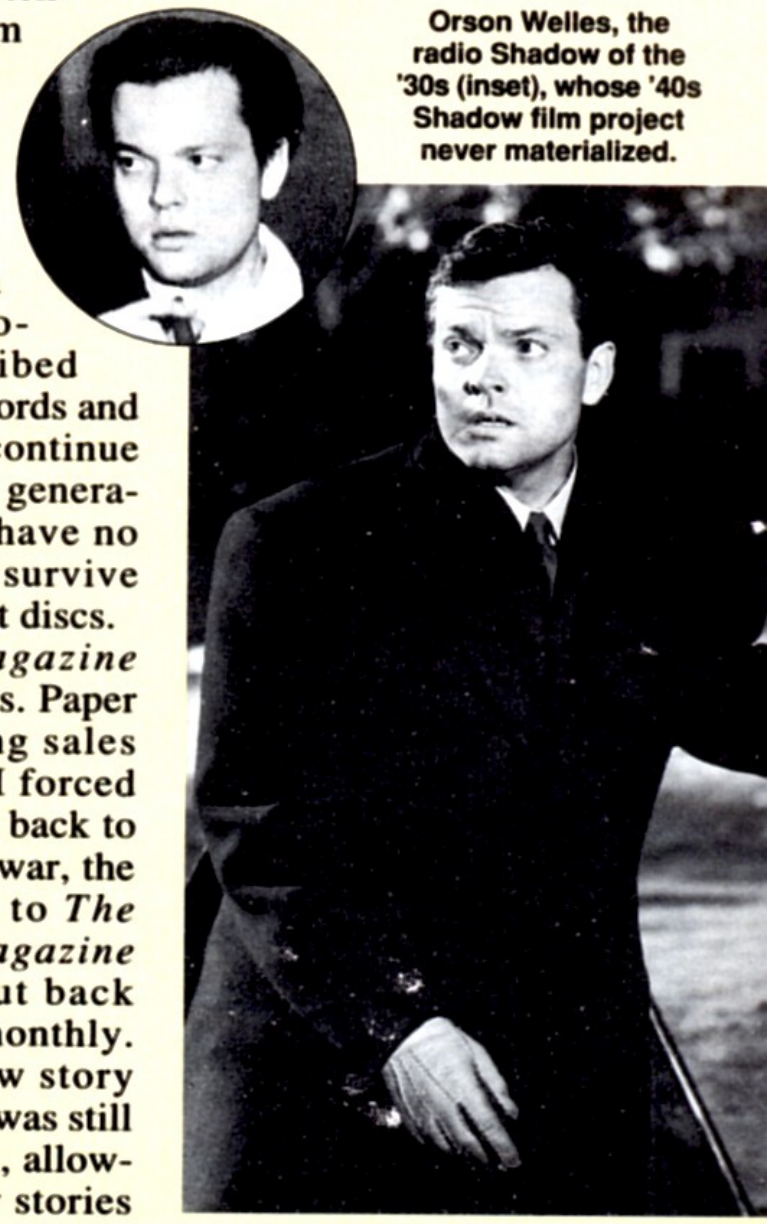
An interesting story attaches to how the covers of *The Shadow Magazine* were done. Bill Lawlor, an assistant art director at Street and Smith, kept a black cape, a wide-brimmed black hat and black mask in his office. As covers were needed, he would put on the black costume and call for an artist. William "Pop" Hines, the art director, did not permit the hiring of professional models for the illustrators.

The Shadow returned to radio with his own stories in March 1937, with Orson Welles in the leading role, and the show became one of the most popular radio programs of all time even after Welles was replaced by other voices, bringing great pleasure to millions of listeners. The program was a formative influence for many future writers, among them: Ray Bradbury, Harlan Ellison and Rod Serling. In later years the programs were transcribed onto long-playing records and cassettes and these continue to sell, pleasing new generations of listeners. I have no doubt that they will survive the change to compact discs.

The Shadow Magazine continued for 18 years. Paper shortages and falling sales during World War II forced the publication to cut back to digest size. After the war, the name was changed to *The Shadow Mystery Magazine* and the schedule cut back from monthly to bimonthly. The featured Shadow story was made shorter but was still the center of attention, allowing room for mystery stories by other writers, among them Cornell Woolrich.

The intertwined origins of the Shadow radio program and the pulp magazine illustrates a key feature of popular culture—a close relationship between audience and creators that at its best rises above economics to present a mythic figure who captures and holds the public's imagination by appealing to deeply held wishes and moral convictions that are then seen as becoming active in a world that lacks them.

And if you think that Shadows can't exist in our world, go read about Raoul Wallenberg, who saved thousands of people from the Nazis by the skin of his teeth—by bluff and wit, and by bravura personal confrontations with evil, fueled by moral outrage. The Shadow would have approved. □



Orson Welles, the radio Shadow of the '30s (inset), whose '40s Shadow film project never materialized.

Alec Baldwin as Lamont Cranston communicating with agent Burbank by videophone. Left: Cranston as rendered by pulp artist Earl Mayan.

Koepp also consulted reference works on the character, citing Will Murray's *Shadow Scrapbook*.

Among Koepp's biggest influences was the first Shadow pulp novel, which introduced Harry Vincent. "It started with a guy on the bridge about to commit suicide and he was saved by the Shadow and becomes his agent," said Koepp. "That whole book was a really strong influence because it was just the clearest evocation of what that character might be even though he wasn't the center of the novel. Also all the Shiwan Khan novels were a huge influence for style and many specific scenes. The radio shows were not as helpful for specific plots but more as something to listen to in my car everyday when I was working on the script and let it sort of wash over me and keep me in that mindset. We have a scene in the movie in which the Shadow's trapped in a room that is filling with water, which I think came from one of the radio shows. I would probably say that the Khan books were the biggest influence."

Koepp went through over 15 drafts of THE SHADOW script during which period he also scripted CARLITO'S WAY for Bregman. "It really is still fairly close to what it started out to be in terms of plot," said Koepp. "It's been rewritten many times but the hero, the villain, the girl, the plot, were all the same in the beginning. I wouldn't say it went through wild permutations —just a constant process of honing, rewriting and reinventing."

RADIO INSPIRATIONS

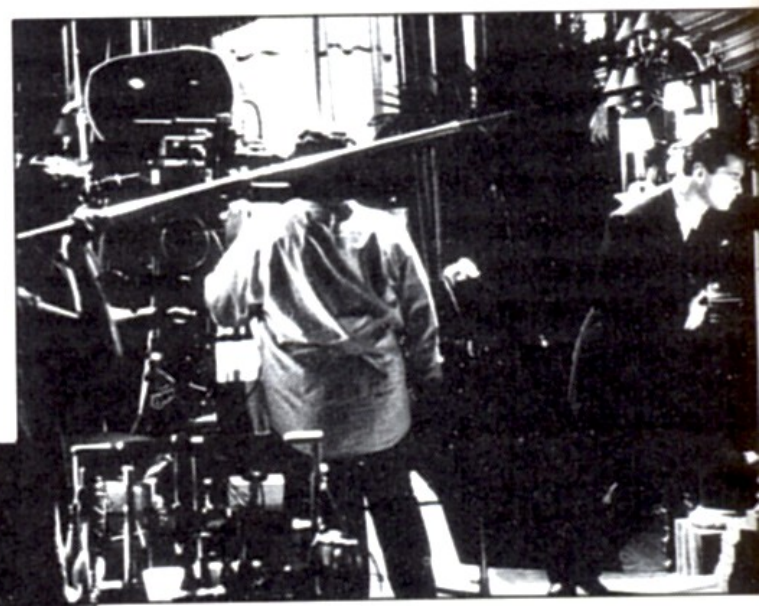
"The radio shows were something to listen to in my car every day when I was working on the script," said David Koepp. "I let it sort of wash over me and keep me in the mindset."

Certainly one of the film's biggest challenges is avoiding the pitfalls of a BATMAN or DICK TRACY, films that failed to engage viewers, trying instead to dazzle them with fanciful production design and gimmicky *mise en scene*. Acknowledged Mulcahy, "There was quite a conscious effort and decision to steer clear of BATMAN and DICK TRACY in colors and designs. Production designer Joe Nemec and I went for a mechanical look where you see how things work. A lot is exposed. There's sort of an industrial deco look with a great realism about it. I wanted to give the impression that we are in the city of New York. You always feel that looming over every shot."

"One of the things we talked about in the show early on was having a bolder, fun approach," said production designer Joe Nemec. "Not to be quite as serious or heavy as some of the other superhero films. I think that speaks to some of Russell Mulcahy's personality as well. He wants to have a good time with this."

Added Nemec, "Trying to adapt to what's always been perceived as a radio character was something that we began to play off of. We discussed when you listen to an old radio show, how you respond to that in your own imagination. Generally you respond with what your association of reality has been around you. If you've grown up in an inner city, it'll be that. If you've grown up in a small town, you'll equate to those kinds of environments. That gave us a direction to work off and we then grounded our concept in the late '30s. The deco environment is a wonderful environment to work in and the style and the flair fit well into us wanting to have a character that was identifiable and felt real.

"Dick Tracy's always been a cartoon character, so you felt, even in the movie, he was still a cartoon character. In BATMAN, he wasn't somebody that you really got a chance to feel an association with and so one of the things we wanted to do was make Lamont Cranston feel very much like he was a person that we could be acquainted with in a normal kind of life. Even in the radio shows when you listen to them, you sense



Cranston's apartment set. Inset: Filming Baldwin for Cranston's fireplace encounter with a flaming Khan.

SCREENWRITER DAVID KOEPP

The movie storyteller of JURASSIC PARK & DEATH BECOMES HER.

By Mark A. Altman

"I have this terrible feeling my career peaked," laughed prolific SHADOW screenwriter David Koepp, who also co-wrote last year's JURASSIC PARK, adapted CARLITO'S WAY to the screen for Brian DePalma, scripted DEATH BECOMES HER and wrote this year's THE PAPER, starring Michael Keaton and Glenn Close, with his brother, a journalist.

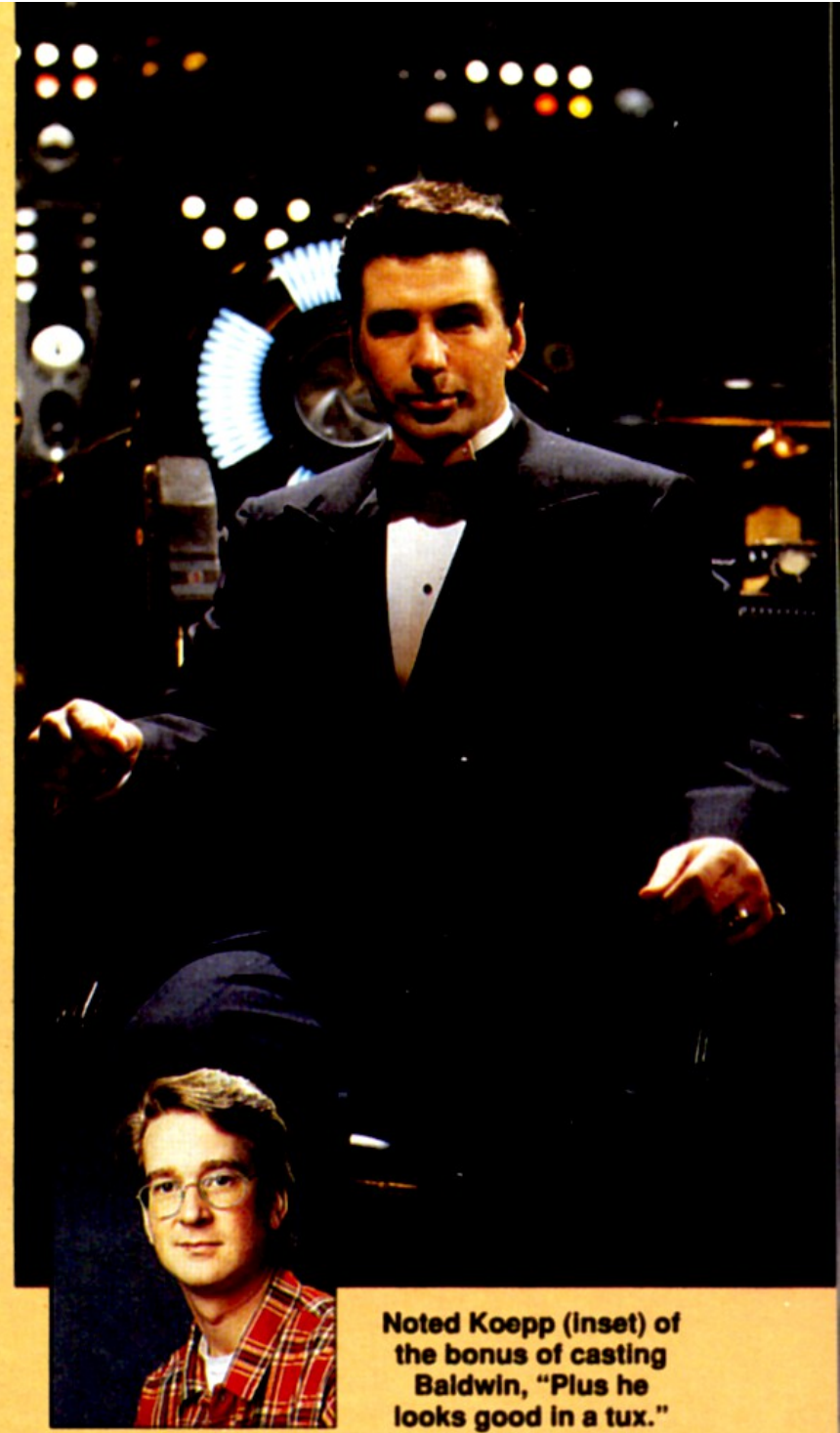
Koepp, one of the most successful of Hollywood's current crop of young screenwriters, began his career writing plays in Madison, Wisconsin. "I had a writing professor who suggested that if I wanted to write movies, I should go west or east, but not Madison, Wisconsin. So I got into UCLA Film School and just started writing as much as I could. After I graduated, I got a day job and wrote at night. BAD INFLUENCE was the script that really started to get me an agent and jobs."

BAD INFLUENCE is the story of a yuppie, James Spader, terrorized by a psychotic (Rob Lowe) who just won't go away. "It was more interesting in '87 than now because the thing about psychos invited into your life went through a period, around '90 to '92, where it was just done to death. I actually wrote that with Martin Donovan, the guy I wrote APARTMENT ZERO with. BAD INFLUENCE incubated for awhile. We sold it to Universal when I came here."

Among the influences on Koepp was Roman Polanski. "I loved ROSEMARY'S BABY more than anything else," he said. "I just think that's fantastic. I also love just about any Billy Wilder film, TAXI DRIVER and the first two GODFATHERs. I don't think I have direct influences. Whenever any film's a well-told story, it strikes you."

Ultimately, it was RAIDERS OF THE LOST ARK that convinced Koepp to become a screenwriter rather than a playwright. "It was so outrageously fun and had a wild storyteller's spirit to it. I was writing plays and movies at the time and it pushed me over into movies because it seemed a much freer medium wherein you could do something with a certain amount of theatricality and still have the freedom to tell a story with pictures if you wanted. I thought I could get both things I was interested in."

Strangely enough, Koepp had always planned DEATH BECOMES HER, Robert Zemeckis' big-budget starfest, as a small, intimate film. "We always thought it was a weird story. We'd be lucky if it got made for two million dollars—some cheesy makeup, it could be fun," said Koepp. "But and the skill to realize it differently. He did some fantastic things in it. He's really turned on when he thinks something is impossible and there were things in the movie that he thought were impossible. And he pulled them off. It was different than we originally perceived it but is a shit-load more fun."



Noted Koepp (inset) of the bonus of casting Baldwin, "Plus he looks good in a tux."

As for JURASSIC PARK, the adaptation of Michael Crichton's book, Koepp commented on the film's succcess, "Actually I was a little disappointed. I thought it was gonna go over a billion. Spielberg's such a wonderful director of adventures and this was such a ripping yarn and you knew it was gonna do well. The question was, how well. But I'll take it.

"I still prefer originals," added Koepp about adapting novels to the screen. "People who wrote that JURASSIC PARK reads like a blueprint for a film should try it someday. Books are not movies. Books are about what people think and feel. Movies are about what people do and say. Books are 400 pages long. Movies are 120 pages long. You can't just snip a plot. A plot doesn't come apart like that. It's not like you can distill novels. I hate them. But, then again, sometimes it's so compelling that you've gotta, you've just gotta go in there. But I'd like to do a few originals for a while. □

Shiwan Khan (John Lone) entrances Margo Lane (Penelope Ann Miller), writing inspired by the theatricality and sweep of RAIDERS OF THE LOST ARK.

MAKING MR. SHADOW

Carl Fullerton designed makeup for Alec Baldwin.

By Tim Prokop

The special effects for THE SHADOW were so involved that the evil avenger for good was given two different names by the crew. When he was a visual effect zipping across walls or suddenly materializing to punch someone's lights out he was simply called "the Shadow." When he was Alec Baldwin encased in prosthetic makeup he was more respectfully dubbed Mr. Shadow.

Baldwin as Lamont Cranston and his alter ego, the Shadow, makeup by Fullerton.

Carl Fullerton, a recent Academy Award nominee for his work with Tom Hanks on PHILADELPHIA, was the man Baldwin approached to design a new face for him. "I first met Alec on THE DOCTORS, the soap opera he used to do for NBC, although neither of us really knew each other well at the time," said Fullerton. "Since then I've worked with him on a couple of films, most recently THE GETAWAY. When he asked me if I wanted to do the special effects makeup for THE SHADOW I jumped at the chance because it sounded like a really exciting project."

Baldwin as mystic pupil Ying Ko.

Fullerton's principal challenge was the creation of a makeup that would transform Baldwin from the urbane Lamont Cranston to his gaunt, cartoon-like alter ego, the Shadow. "At first I was a little concerned because in all the classic drawings of the Shadow he has these long, hollow features, kind of like an overdone Basil Rathbone," said Fullerton. "Alec's extremely handsome and he has full, vibrant features so I knew it wasn't going to be an easy change to make."

To help design the makeup Fullerton met with Michael Kaluta, one of the principal artists for the popular comic book series by Dark Horse. "After drawing the Shadow for years I figured that he would have the best handle on how the character should look," said Fullerton. "I took him some 8x10s of Alec's face and we spent two days working together, while he traced over the pictures. We went through a lot of paper and finally arrived at something I thought I might be able to create. I'm very grateful that Michael was so approachable because his sketches provided a great starting point for the makeup."

Using Kaluta's drawings as a reference, Fullerton made a plaster life-cast of Baldwin's face and sculpted upon it in clay to determine how the Shadow would look in three dimensions. When he was satisfied with the appearance of the character he began to design the individual appliances that would dramatically change Baldwin's appearance. He then made molds, cast the pieces in foam latex and painted them (with pax colors).

Despite the careful planning and hard work Fullerton's first makeup test with Alec Baldwin was anything but a success. "The day before the test I was pulling the pieces off the lifecast and I suddenly realized that Mr. Shadow looked an awful lot like Al Lewis, the grandfather in THE MUNSTERS," recalled Fullerton. "I was on my usual deadline so there was no time to change it before the test with Alec. I put the pieces on him and Alec looked at himself in the mirror and said, 'Wait a minute, I look like someone... the guy who was in Car 54.' Then he launched into five minutes of schtick as Grandpa Munster. He was hysterical. I was almost rolling on the floor laughing, but inside I was crying. As comedy it was great, but as a makeup test it was a total disaster."

Fullerton made extensive revisions that included shortening the nose and giving the character a full upper lip that is intended to suggest debauchery. By strengthening many of the other facial features Fullerton was able to create a look for the Shadow that is reminiscent of the comics, without slipping over the line into caricature.

"I made prosthetics for his forehead, cheeks, the side of his face, his chin and of course the extended nose that is almost the Shadow's trademark," recalled Fullerton. "When he's Mr. Shadow the only thing that you see that is still Alec is his lower lip." To complete the transformation special contact lenses

Fullerton modeled Baldwin's look on depictions by classic pulp artists (above) with the help of Dark Horse comic art by Michael Kaluta (inset).

were added to alter the appearance of Baldwin's piercing blue eyes.

"Steve Barum, the cinematographer, can take most of the credit for the contacts because he photographed dozens of different lenses to see which would read best on film," explained Fullerton. "That helped narrow down the possibilities, but we still tried a number of different lenses on Alec, from an eight ball design that made his eyes pitch black to fluorescent lenses that almost glowed in the dark. We finally decided on a mylar-coated lens with a mirrored surface. It reflects some light back at the camera so it looks like there's an eye looking back at you within his eye. It's very eerie."

Subsequent tests went smoothly, and the makeup earned accolades from the director, producer and star. Baldwin became slightly less enthusiastic when filming commenced and he was forced to spend over three hours a day in the makeup chair.

How did Baldwin pass the time in makeup? "He became a Scrabble fanatic, and the board game was a lifesaver for both of us," laughed Fullerton. "He'd mostly play with the people who were preparing him for his role, but if they weren't around he'd just grab someone else from the crew. I think he'd have grabbed someone off the street if he'd had to."

With the Grandpa Munster disappointment far behind him Fullerton is finally satisfied with Mr. Shadow's undeniable on-screen presence. "I think the contrast between Cranston and the Shadow will really draw attention to their different personalities," Fullerton enthused. "As Cranston Alec looks like a handsome, civilized aristocrat. Once he's been rubberized and has the costume on he looks tall, lean and mean. He really looks like this barely controlled force of evil."

Fullerton paused, reflecting on the nature of the character he helped create, "He might be the good guy, but I'm not sure I'd want to be rescued by him." □

DARK HEART HEROICS

"The Shadow has a great gift which he uses for nefarious purposes in Tibet," noted Alec Baldwin, "until he is saved by a mystic who teaches him to use his skills for good."

his relationship with the inspector and the other people involved in different crimes he's trying to solve. He's very much a regular kind of guy and so we felt that we would stay somewhat more normal in our scale. We tried to be true and authentic and not make it a dark movie but place him in environments that people could relate to and feel like they're a part of. We tried to transpose that reality from radio into something people visually can a feel part of and comfortable with."

An aspect that appealed to the filmmakers was the dichotomy of the Shadow's character, originally a servant of evil. Lamont Cranston, who gained his powers in the guise of Ying Ko, uses his abilities for good only after once being a servant of evil, while still wrestling with his "dark heart."

Noted Alec Baldwin, who stars in the role of the sometimes sinister crime-fighting apparition, and whose films include BEETLEJUICE, TALK RADIO, PRELUDE TO A KISS and the recent remake of THE GETAWAY, among others, "I think the interesting thing for me is he is someone who discovers he has a great gift which he uses for nefarious purposes over in Tibet and Mongolia—and you see that." Then he changes. He is saved by a wiseman, a mystic, who teaches him to use these skills for good. When Cranston uses these powers to fight crime, he has to go to a very dark place to make that transformation. He has to plumb the depths."

Noted Koepp, "In BATMAN, the personality split is a little fuzzier because he's driven by revenge. He is the same person when he's Bruce Wayne as well as Batman. We wanted someone who was not so in control of their divide and that's what we chose to focus on."

The dichotomy of the character appealed to Baldwin as an actor. "A lot of time, the average guy is incarnated as the superhero, he isn't as interesting and you don't see very much of him in the movie. In this, there was a very good split between Cranston and the Shadow. Cranston is a little devilish, us-

The Shadow's origins: Baldwin as Ying Ko travels to Tibet for his audience with the Tulku, a master of mind control, production design by Joe Nemec III.

A New York cop makes the unhappy discovery of Shiwan Khan's emergence from an ornate sarcophagus, bent on world conquest.

WHAT EVIL LURKS?

"Evil's always more interesting than good, because evil's unpredictable," said scripter David Koepp. "The Shadow has this inner struggle which makes his character fuller."

ing his powers to seduce women in restaurants and such. I really enjoyed that aspect of it. He was evil...but he's recovering. He's in Evil Anonymous."

Noted Mulcahy, "There are some real touching, spooky moments when he really divulges what is going on in his psyche. It makes this character much more three-dimensional."

What makes the Shadow particularly compelling for Koepp is that unlike conventional "white knight" heroes, the Shadow's dark side gives the character a depth that is lacking in others. "Evil's always more interesting than good, because evil's unpredictable," said Koepp. "That's why I think the Shadow's more interesting because he's fuller. He has this inner struggle. I always saw the famous line, 'Who knows what evil lurks in the hearts of men, the Shadow knows.' And it occurred to me that the Shadow knew because he knew about the evil in his own."

Koepp conceived the drama in biblical terms: "I saw the beginning of the movie as the story of Solomon's ride to Damascus, when he's struck blind by God and changes his wicked ways. I thought that would be a great way to start this story. All superheroes have a divided nature, I don't think anyone really has gotten into the Jekyll and Hyde aspects of it as much as THE SHADOW does. I was really interested in pursuing that and then it gives you sort of the classic dramatic tension between hero and villain which was so well summed up in that line in RAIDERS OF THE LOST ARK when Belloq says to Indiana Jones, 'I'm a shadowy reflection of you. It would only take a nudge to make you like me.' In any sort of epic struggle, that seems like it's at the heart of the conflict between the good guy and the bad guy."

Mulcahy was quick to add that the effects won't overshadow the story. "That could always be a danger," he said. "Effects these days have to be pretty good. There's a high quality of taste for these visuals, but I think we have the right balance. When the Shadow reaches down to grab his dark heart, it can become very scary so there will be a lot of thrills."

The Shadow also reaches out to grab his adversaries, suddenly materializing out of mist, rain and shadows in digital effects by R. Greenberg and Associates. To create the one-sided encounters, Greenberg digital effects supervisor Stuart Robertson filmed a professional boxer in full shadow makeup against a blue screen, as he threw the punches that would eventually send stuntmen flying. "It was Russell's idea to use a boxer and it really paid off!" enthused Robertson. "There was an amazing difference between the punches he threw and the ones we got from some of the other doubles."

"We filmed him as a silhouette and as a normal character, which allowed us to show, all, some or none of the Shadow's image in each scene," explained Robertson. "The Shadow conceals himself through some form of hypnosis so we tried to create a special effect with the same quality—a shape on the edge of your perception that suddenly becomes real as his fist makes contact."

Creating a convincing illu-

Production designer Joe Nemec III lovingly creates '30s New York City on Universal's Hollywood backlot.

The Shadow

MOVIE & SERIAL ADVENTURES

A checkered past minus big budgets or big stars.

By Dan Scapperotti

The Shadow started his career as a disembodied voice on radio announcing stories that were being adapted from Street and Smith's *Detective Story* magazine. So popular was the character that the publisher hired writer/magician Walter Gibson to pen a series of novels centering on the Shadow's crime-fighting activities and a pulp magazine sensation was born.

Under the pen name Maxwell Grant, Gibson turned out an astonishing number of stories for *Shadow* magazine. Hollywood was fast to exploit the popular character. As early as 1931, the year that the first Shadow novel, *The Living Shadow*, appeared in the pulp magazines, Universal Pictures brought the character to the screen in a series of six two-reelers: BURGLAR TO THE RESCUE, TRAPPED, SEALED LIPS, HOUSE OF MYSTERY, THE RED SCARE and THE CIRCUS SHOW UP. Here the Shadow's role was much the same as his early radio career where he acted as the announcer/narrator for the stories found in the pages of *Detective Story*.

1937 was a banner year for the crime fighter. Orson Welles starred as Lamont Cranston, the Shadow's alter ego, in a new dramatic radio format for the Shadow and Agnes Moorehead was heard as Cranston's "friend and companion, the lovely Margo Lane." The continuing popularity of the pulps prompted Grand National Pictures to option the character for a proposed series of four feature films. The first, THE SHADOW STRIKES, featured Rod LaRocque as Lamont Granston, a grammatical change from literature's Cranston. The film was based on the Walter Gibson novel *The Ghost in the Manor*, published in the June 15, 1933 issue of the *Shadow* magazine.

Columbia featured the character in a 15-chapter movie serial in 1940, starring Victor Jory, whose hawk-like face fit the part.

Posing as an attorney, Granston visits the home of Caleb Delthern, a millionaire who wants to change his will to exclude his niece, Marcia, because she plans to marry Warren Berranger. When Caleb is shot and killed, suspicion falls on several family members, each of whom has financial problems. Granston, in the guise of the Shadow, uncovers the killer.

The following year, Grand National released a follow-up feature, INTERNATIONAL CRIME, also with Rod LaRocque. The script was an adaptation of *Fox Hound*, which appeared in *Shadow* magazine of January 15, 1937. Although appearing under the Maxwell Grant byline, the novel was not written by Gibson. The mounting workload prompted the writer to assign four novels to Theodore Tinsley, including *Fox Hound*.

While the writers finally got the hero's name right and Cranston emerged, radio's Margo Lane unaccountably became Phoebe Lane (Astrid Allwyn), a reporter on *The Star* newspaper. Cranston himself had become a newspaper man for the film while he moonlights at a radio station as the Shadow.

When financier Gerald Morton is killed in an explosion in what appears to be a robbery attempt, Lane and Cranston join forces and investigate. The Shadow's broadcast revelations anger both the police and the underworld. The film was a routine mystery concerning illegal trading in international bonds by a gang of fifth columnist spys in an early cinematic

Jory as the Shadow, apprehending thugs of the Black Tiger. Serial action often called for a black mask in place of the traditional caped guise.

dig at totalitarian Germany.

Several carry-overs from the pulps make appearances, including Commissioner Weston, Clyde Burke, and Moe Shrevnitz. Unfortunately, the Shadow himself made a disappearing act.

The film failed to catch on with the public and the abbreviated series came to an end. The Shadow once again returned to the airways and the pages of the Street and Smith publications. But not for long.

The movie serial, the once-a-week chapterplays that dragged audiences back to the theatre week after week with cliffhanger endings, were in their heyday and the three studios producing the films, Columbia, Universal and Republic Pictures, were competing for the rights to characters familiar to their young audiences. Columbia Pictures had produced Mandrake the Magician, The Phantom and a serial based on the Shadow's pulp rival, The Spider. A second Spider serial was in the works when Columbia optioned the Shadow.

The studio launched their 15-chapter serial, THE SHADOW, in 1940 starring Victor Jory as the masked crimefighter. Jory's rapid line delivery and hawk-like appearance made him a good choice for the role. Veda Ann Borg landed the role of Margo Lane. Chapter after chapter, the Shadow battled the minions of the Black Tiger.

Although the pulp's Shadow used his uncanny ability to melt into the surrounding shadows to elude both the police and the underworld and his radio incarnation became literally invisible by hypnotically "clouding men's minds so they cannot see him," the serial version avoided both. While Jory as the Shadow donned the slouch hat and cape, there were many times when they just weren't available to him. And a cape sure can get in the way during those fight sequences. At those times, he settled for a black mask to conceal his Lamont Cranston persona.

The Black Tiger, a mystery man of the underworld, sets out to the nation's industrial might intent on gaining control of key industries. When the formula for a new, powerful explosive is stolen from Lamont Cranston's laboratory, Cranston, as the Shadow, gets on the trail of the Black Tiger. The close of chapter finds the Shadow in a wild battle with the Black Tiger's men who are trying to destroy a television studio. The place explodes and the unconscious Shadow is buried under tons of debris. The following chapter discloses that the crimefighter merely climbs out from under the wreckage, a weak resolution and sadly, a favorite ploy in Columbia serials.

While the pulp Shadow used many disguises and aliases, Jory's character used only that of Lin Chang, which set up some incongruous situations as the actor in his Oriental disguise loomed over the shorter hoods he encountered.

Harry Vincent, one of the Shadow's most trusted agents in the pulps, was relegated to that of his chauffeur for the serial. The indomitable Margo Lane became his secretary and just another serial damsel in distress.

The films suffer from James W. Horne's direction. Horne had come to the studio in 1938 to helm Columbia's serial unit. He was originally a comedy director who put Laurel and Hardy through their paces in a series of shorts as sell as a trio of feature films. He played serial action for laughs where none should exist and never had his cast walk when they could run. Exaggerated body movements added to the bizarre feel for the action sequences. Consequently, his films possess a frenzied pace that leads nowhere.

The success of the Charlie Chan series, which Monogram Pictures reintroduced in 1944, led that studio to search for another famous detective to join their ranks. They picked up the screen rights to the Shadow, whose radio exploits continued to enthrall radio audiences as the pulp era was drawing to a close. The series they developed included THE SHADOW RETURNS, BEHIND THE MASK and THE MISSING LADY, all released in 1946. The films were atmospheric little mysteries, that more closely resembled Gibson's creation than previous screen efforts. Intrusive comedic elements and cheap sets, however, prevented them from rising above their Poverty Row origins.

Kane Richmond, a likeable leading man laboring in B films and serials, was given the role of Lamont Cranston. Richmond had starred as Spy Smasher in the terrific Republic serial version of the comic book hero and would later journey to outer-space and into the past as Brick Bradford in the Columbia serial version of the comic strip.

Barbara Reed supported Richmond as his somewhat ditzy girlfriend, Margo Lane, who desperately wants to marry Cranston. Several Shadow stalwarts also made appearances in the series. Hawkeye and Burbank tip off Cranston to underworld activities. Police Commissioner Weston became Lamont's uncle for the series and Detective Cardona took the brunt of Cranston's jokes. Comedy relief, mandatory in Monogram mysteries, was provided by Shrevvie, Cranston's cab-driving chauffeur and probably helped to sink the series.

Phil Rosen, who had begun directing films during the silent era, was at the end of his career. He had helmed a half dozen of the best Charlie Chan films in the Monogram canon when he was assigned to THE SHADOW RETURNS. Rosen gave the film a nice air of mystery and effective use of shadows brought the characters to life.

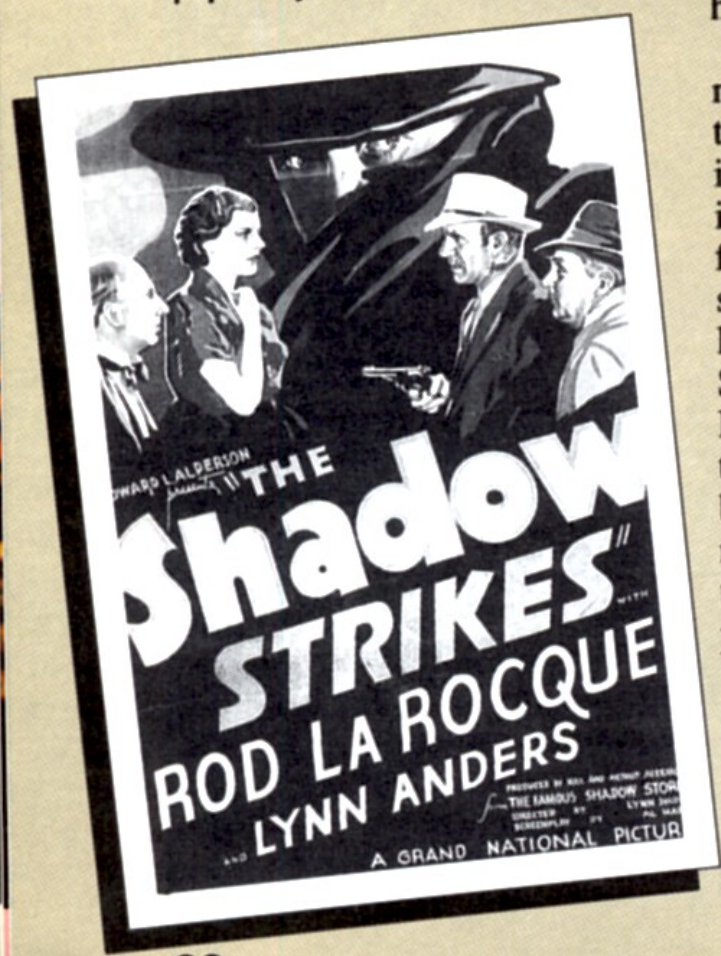
In the series opener, Cranston investigates several mysterious deaths. Men cornered by the police or the Shadow seem to jump to their deaths. Cranston discovers they were actually dragged from the ledges by a hidden killer using a bullwhip. A secret formula for plastic is behind the murders.

SCREEN SHADOWS

"Hollywood was quick to exploit the popular radio character. As early as 1931, the year of the first Shadow novel, Universal filmed a series of six two-reel short subjects."

Victor Jory as the Shadow in Columbia's 1940 movie serial, which dropped the character's ability to cloud men's minds in favor of straight fight action.

The pulp hero's first movie in 1937 failed to match the quality or the popularity of the radio adventures.



Kane Richmond as the Shadow in BEHIND THE MASK, a 1946 Monogram effort akin to their Charlie Chan mysteries.

Robert Shaye, Superman's Inspector Henderson on TV, plays a gossip columnist whose blackmailing ways get him murdered in BEHIND THE MASK, the second Monogram release. Not only does the Shadow have to solve the crime, he must also elude the police and unmask a Shadow imposter. When Cranston is accused of the crime he sets out to track down the real killer. The Shadow uncovers a gambling racketeer behind the murder. Once again, the intrusive comedy manages to deflate the action. At 67 minutes, BEHIND THE MASK was the longest of the Shadow features.

THE MISSING LADY has elements similar to some Charlie Chan films. In fact, the series had a Chan atmosphere to it since screenwriter George Callahan wrote all three Shadow features and eight of Monogram's Chan films. Cranston investigates the murder of an art dealer and the disappearance of a valuable jade statue. Again, Cranston is blamed for the killing and must clear himself of the crime. This ploy was overused by the B units at the time that were producing detective films for most of the studios.

The last screen appearance of the mysterious Shadow was a dismal affair that was originally produced by Republic Pictures for their television division. By this time, both the radio program and the pulps magazine had disappeared from the scene. The studio was long past its prime and production values were low when they set out on their Shadow production. The proposed Shadow series never materialized so the studio strung together the few pilot episodes and released THE INVISIBLE AVENGER in 1958. Richard Derr starred as Cranston, who receives hypnotic secrets from his guru, mystic Jogendra (Mark Daniels in bizarre makeup). When a jazz musician friend is murdered, Cranston and Jogendra travel to New Orleans to investigate. The film quickly degenerates and Cranston gets involved in a Central American revolutionary plot with twin brothers vying for control of the country of Santa Cruz. The film was later re-released with additional footage as BOURBON STREET SHADOWS. It didn't help.

The screen has not treated the Shadow kindly. Hopefully Baldwin and Company will rectify that injustice. □

Richmond in action in Monogram's THE SHADOW RETURNS, the first of a low-budget trilogy, all produced in 1946, closer to the pulp magazine stories.

sion for this contact proved challenging for both RGA and the stuntmen who were asked to absorb punches and blows that would be added in post-production. "One-sided stunts are among the most difficult to do because there's nobody to work off, or provide the impetus that helps you make it look real," said stunt supervisor Dick Ziker. "It's much easier to have someone else throw you through the air than it is to throw yourself and make it look like someone else did it." To prepare the stuntmen for their roles Ziker spent weeks teaching them how to "shadow-box," and lose convincingly to their invisible opponent.

When Khan and Cranston both fire their guns during a climactic showdown, they are in such perfect mental sync that the bullets collide in mid-air, courtesy of an optical effect by Gene Warren of Fantasy II Film Effects.

"Gene ran the 'bullets' down opposing wires until they hit and fuse through a magnesium flare," explained Savitch. "Real bullets mushroom a little in mid-air so Gene made the bullets from wax and had them pass a heat gun to create this mushrooming look. It's subtle, but it helps take our illusion of reality up to the next level."

One of the film's most spectacular effects depicts the Shadow's transformation from his

Dr. Tam (Sab Shimono) gets fitted with cement shoes, but the Shadow comes to his aid in the nick of time.

Penelope Ann Miller as Margo Lane, the Shadow's psychically endowed love interest. Inset: Lane as drawn by pulp artist Earl Mayan.

CGI shadowy form to the flesh-and-blood actor when his silhouette is struck by two arrows and he loses concentration.

"We created a frame to hold the arrows in position, as if they are stuck into the 'wall' which we then defined by two opposing laser beams that were projected by a special rig built for us by the Cinelaser Group," explained Robertson. "Then we filmed Alec's double in makeup against a blue screen as he leaned through the laser beams and collapsed as if he is coming off the wall. The lasers gave us his contours as he emerged, so we were able to digitally animate the transition from a flat shadow to Alec, the three-dimensional character. One of the reasons why it worked so well was Alec's performance, which really helped sell the effect."

Other morphs that are fully revealed are also motivated by the premise that the Shadow will change back into Lamont Cranston if he loses concentration through sudden pain or duress, as when he is shot, beaten up or stabbed by the Phurba. "When you have a limited budget you have to be careful about where you place your big effects," explained Savitch. "If we'd shown you twenty spectacular morphs before you got to these then they wouldn't have any impact. As it is they help define the moments when the main character is in danger and can no longer protect himself."Unable to kill Cranston Khan tries to dominate him through the people around him, executing a powerful spell from within his private shrine. As the conjuring becomes more involved the candle flame flickers, and the images on an ornate tapestry unravel from the woven surface to circle Khan while he concentrates.

SHADOW VS. KHAN

"The Shadow has good on his side," said effects supervisor Alison Savitch, "so we know who's going to win. It's how he wins that makes the film so much fun to watch."

"Our goal was to emphasize the power of the spell that Khan is weaving," said Greenberg creative director Joe Francis, who created the scene entirely through computer-animated graphics. "It's a great looking effect." He considered a moment, then added, "Actually, it's a great looking movie!"

Khan's actions force the Shadow to seek out the two confrontations he has been hoping to avoid; with the dreaded Phurba, a three-bladed knife with a life of its own, and finally Khan. Given that the film is all about illusion it's fitting that the climactic final battle between them takes place in a hall of mirrors.

When asked about the ending Savitch gave nothing away. "The Shadow might not be as mentally strong as Khan, but he has good on his side so..." She laughed, finally at ease after completing THE SHADOW's ambitious special effects on time and on budget, "We all know who's going to win. It's *how* he wins that makes this film so much fun to watch."

The Shadow fights his battles among the streets of 1930's New York although, interestingly, THE SHADOW is not being sold as a period piece despite its clearly '30s milieu. The reason seems to be attributable to marketing considerations since period pieces, especially black-and-white movies, are considered anathema by mainstream audiences. "It's in an indeterminate time period," said Koepp. "THE SHADOW came to prominence in the '30s and you certainly get that feel for it but we wanted to create our own Tibet and New York, which is hard to describe, but it certainly has that flamboyance of the '30s.

"I think that there's some concern that if you slap titles up there [with a date], younger viewers are going to be perplexed or alienated or not as interested," he added. "I don't think that's true, but I think that moving the story to the present day would rob him of his social dimensions. The Shadow came out of a very specific time and place and so in my mind, he'll always be there."

Offered Nemec who was responsible for creating the look

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The interior of the Cobalt Club set, production designer Joe Nemec III's homage to a '30s nightclub. Right: Sinoa sings at the club for Margo and Lamont.

The Shadow

PRODUCTION DESIGN BY JOE NEMEC III

The architect-turned-film designer on realizing the pulp fantasy sets.

By Mark A. Altman

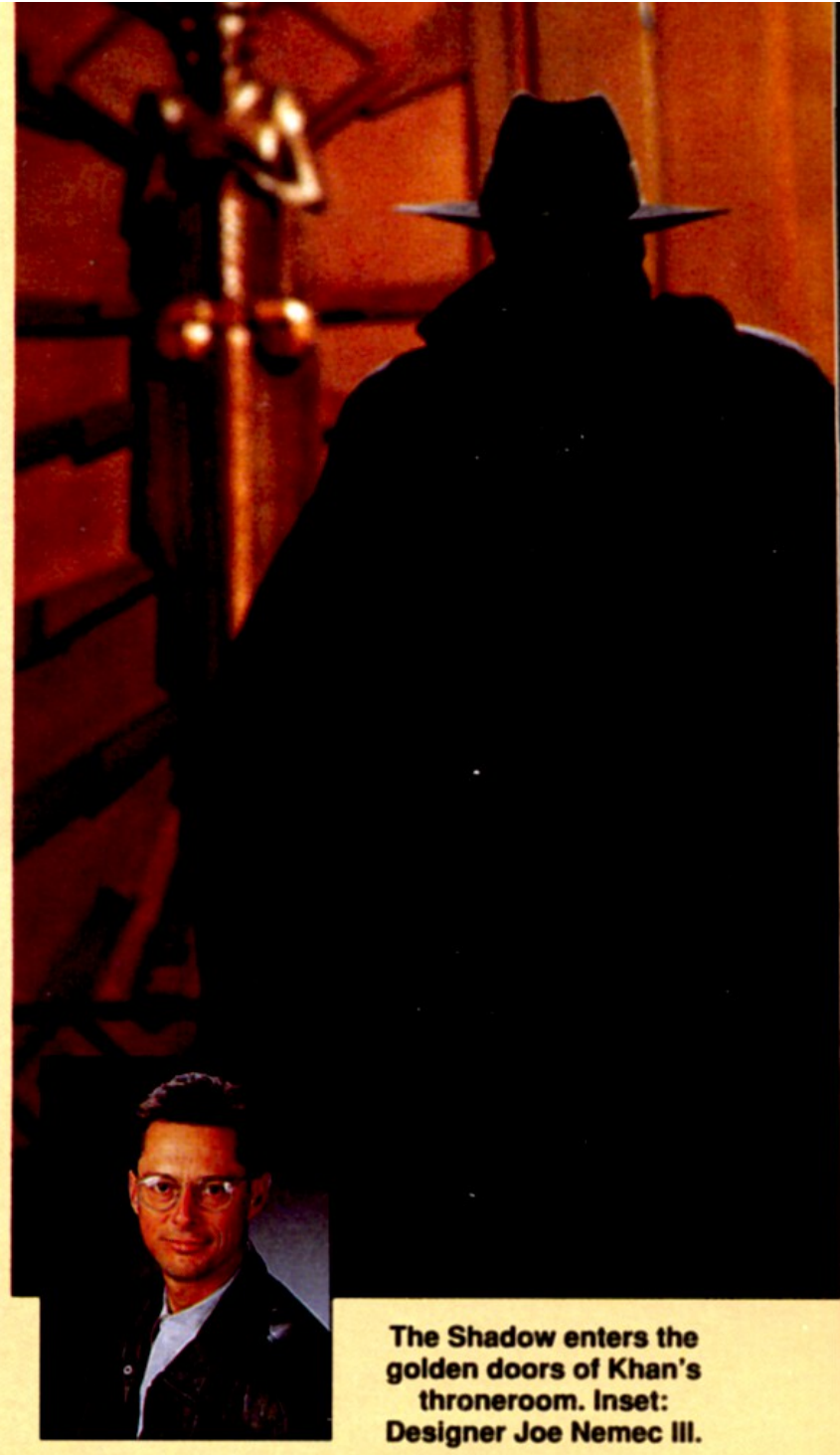
The Shadow isn't the only one perpetrating a unique brand of illusion in the upcoming Universal feature film. Production designer Joe Nemec III is the man behind the illusion, responsible for making the unreal world inhabited by secret Shadow agents, invisible hotels and art deco nightclubs seem completely real.

Nemec, who has served as production designer on such films as THE GETAWAY, JUDGEMENT NIGHT, PATRIOT GAMES and T2, started out as an architect in Arkansas. "I always had a dream as a young person after being influenced by *The Fountainhead*," recalled Nemec of Ayn Rand's classic tome of a man, Howard Rourke, who can only achieve perfection in architecture.

Recalled Nemec, "I studied under Faye Jones who was one of Frank Lloyd Wright's students and Wright was one of my favorite architects. I practiced for a while in Arkansas and ended up with a good offer in Los Angeles. I was also doing theatrical lighting design back in Little Rock. And I had a number of people that said I should talk to somebody in the business about how much I like theater and I like to design since I wasn't as enamored with the business part of architecture. I have to admit it was quite by chance that it worked out. It was more of a bet to prove that they wouldn't hire some funny talking kind of guy from the South that didn't know anybody in the film industry. I lost the bet and it's probably the best bet I ever lost, because they were absolutely right. It's been a wonderful blend for me of my architectural and, and theatrical abilities."

Added Nemec, "I'm one of those very fortunate people that, almost every day, get to really look forward to going to work. I'm surrounded by an incredibly talented group of people from the top of the line all the way down. There are carpenters, painters, plasterers, sculptors that I've worked with that are just geniuses in their own right. Without them anything that I would do would be nothing more than a drawing or a painting. Those guys are kind of my dreammakers. I can have all the ideas in the world I want but if there's not somebody to bring them up and make them stand and come alive then they're just ideas." Enthused producer Martin Bregman about Nemec, "His sets are magnificent. He's created a very stylish, rich world. He's as good as you're going to get."

Since Nemec was forced to design much of THE SHADOW's circa 1930s settings on the studio backlot, many of his sets will be embellished through the use of mattes. "I think we'll know how successful we were when we see it married in with the matte paintings," said Nemec. "We have a couple of tricky ones that we're trying to do, like establishing Times Square by using the back lot and a couple of camera positions. We combined a lot of different styles and vernaculars of architecture all crammed into one little area and then tried to sell it with a masterful painting, that you're really in Times Square. The jury's still out on that, on how that worked. We gave it as many layers as we possibly could. I know we did as good as we can do with all the resources that we had available to us."



The Shadow enters the golden doors of Khan's throneroom. Inset: Designer Joe Nemec III.

In addition, Nemec has worked closely with visual effects supervisor Alison Savitch, another veteran of T2 and THE ABYSS, to incorporate miniatures and CGI elements to enhance the production design. "We will be using little bits and pieces of most every effect that's out there," said Nemec.

Work on designing THE SHADOW began in May 1993 and principal photography commenced in October, with Nemec continuing to be extensively involved with post-production as well. "It's been a roller coaster ride from the beginning," he said. "I came in and there was

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The Shadow confronts Khan in his lair, a rooftop restaurant-turned-palace.

SPECIAL EFFECTS COMPUTER GRAPHICS

R/Greenberg & Associates add CGI razzle dazzle to a period noir setting.

John Lone and Alec Baldwin face off in an encounter in Cranston's flat.

Director Russell Mulcahy rehearses Alec Baldwin and John Lone for Lamont Cranston's showdown with Khan over the Phurba, an ornate three-bladed knife with a razor-sharp attitude, brought to CGI life by R/Greenberg & Associates.

By Tim Prokop

While the Shadow is undoubtedly larger than life, he inhabits a world not unlike our own as it actually existed in the late 1930s. It's a more glamorous world and a more dangerous one, but this is typical of the heightened reality we have come to expect from big-budget action pictures.

The main challenge facing the special effects team for THE SHADOW was delivering the stunning visuals needed to bring the story to life, while staying within the '30s reality that was crucial to the film. It's a challenge that visual effects supervisor Alison Savitch (THE ABYSS, TERMINATOR 2, DRACULA) is familiar with.

"We're using a lot of innovative high-tech techniques, but we're using them to create a low-tech look that will mesh with the rest of the picture," said Savitch.

For THE SHADOW, Savitch assembled a team of seven different special effects companies to realize over 200 effects shots for the film, far more than what was initially planned. "As soon as I start on a picture I try to get a feeling for what the director's vision for the film is, because that's normally what the movie will end up being," said Savitch. "When I read the script and talked to Russell Mulcahy about what he wanted to achieve I knew there were going to be a lot of special effects in this movie." Savitch sighed, "It was very hard to get people to admit that this was an effects picture. They kept saying it wasn't, and monetarily we didn't really have the budget for huge effects, but somehow we pulled it off."

The special effects in THE SHADOW center around the mental powers of Lamont Cranston (Alec Baldwin) and Shiwan Khan (John Lone). Both have developed their mental abilities to the point where they can control the minds of those around them and project illusions which cause others to see them differently, as a fire-being, a disembodied voice or in Cranston's case—as the Shadow. Cranston's training in Tibet under the Tulku, a child-monk, sets the stage for the abilities the Shadow will demonstrate and the weaknesses that make him vulnerable to his enemies.

The Tulku introduces Cranston to the Phurba, an ornate three-bladed knife with a razor sharp attitude, controlled by the Tulku's mind. "The Phurba chases Cranston and flies around him like a bat out of hell until he finally grabs it," said Savitch. "It flips him in the air and stabs him in the leg, but he doesn't let go until the ornamental head of the Phurba suddenly comes to life! It blinks, snarls and bites his hand with these multiple rows of metal teeth."

Stunt coordinator Richard Ziker (WESTWORLD, CAR-

For Cranston's first encounter with Khan, R/Greenberg & Associates used CGI (right) to render Lone's face in flame as it shoots from the fireplace.

RIE, SEA OF LOVE) made full use of Baldwin's athletic abilities when choreographing Cranston's actions in the sequence. "Alec did some of it with wires, but most of it was just him throwing himself all over the place while he pretended to be chased by a flying knife," said Ziker. "Alec did all his own stunts for the picture and if he wasn't an actor he could probably be a stuntman, because he's very strong and he's not afraid to take a fall."

To create the Phurba as it pursues, flips, stabs and finally bites Baldwin, Savitch chose Richard Greenberg & Associates (PREDATOR 1 & 2, and DEMOLITION MAN), a digital effects company with production studios on both coasts. Noted Savitch, "Their digital supervisor, Stuart Robertson [THE ABYSS, TERMINATOR 2, DEATH BECOMES HER], is undoubtedly one of the best in the business—I'd say *the* best, but then someone else would probably take offense."

To bring the Phurba to life RGA/LA scanned the prop knife designed by Joseph Nemec into their computers. This created a three dimensional model for the weapon, which was then digitally manipulated for size and position within each frame under the direction of RGA/LA creative director Joe Francis. One of Francis' primary concerns was creating lighting and shadows on the computer Phurba to match the live action footage. "This ended up being quite a lot of work for us," said Francis. "But it was essential that our knife be photorealistic to match the prop which sometimes appears in an adjoining shot."

The knife was placed in Alec Baldwin's hand by tracking through the scene frame by frame, digitally compositing the Phurba and using a cut and paste function to restore Baldwin's fingers where they wrap around the handle. This process, while laborious, proved relatively straightforward. More difficult was the task facing creative director Joe Francis, that of animating the Phurba in a manner that would highlight its highly vindictive personality.

"Russell really wanted to convey that the Phurba is this sarcastic, frightening entity who is absolutely determined to get Lamont Cranston," explained Francis. "The Phurba never speaks, so the only way we could show this personality was through its actions. If Russell said that he wanted it to be angry it would be up to us to come up with the right combination of feints, darts and lunges to suggest that. Then Russell would look at the footage and direct the knife like he would an actor, telling us what to tone down or add to make the scene play how he wanted it to."

Most difficult for Savitch was honing-in on the look of the

RETROFITTING CGI

"We're using a lot of innovative, high-tech techniques," said effects supervisor Alison Savitch, "but we're using them to create a low-tech look that will mesh with the rest."

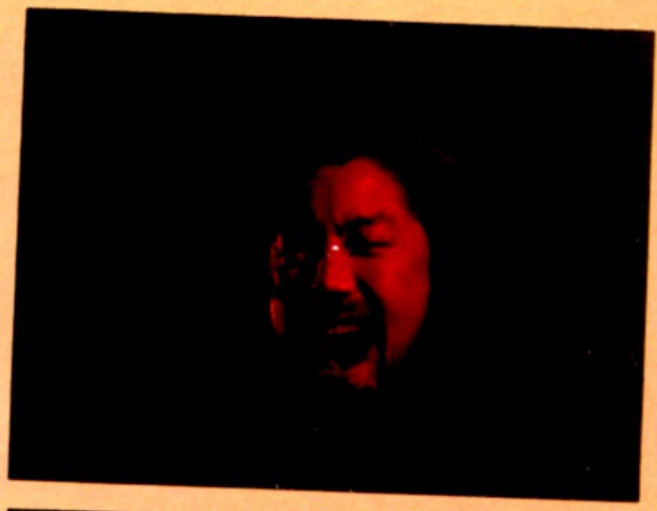
Shadow's shadowy form. Noted Savitch, "We played with one idea where it would scatter and break up like static on a television screen, and another that it would shape change and hide in other shadows, but these proved so diverting that they distracted you from the character."

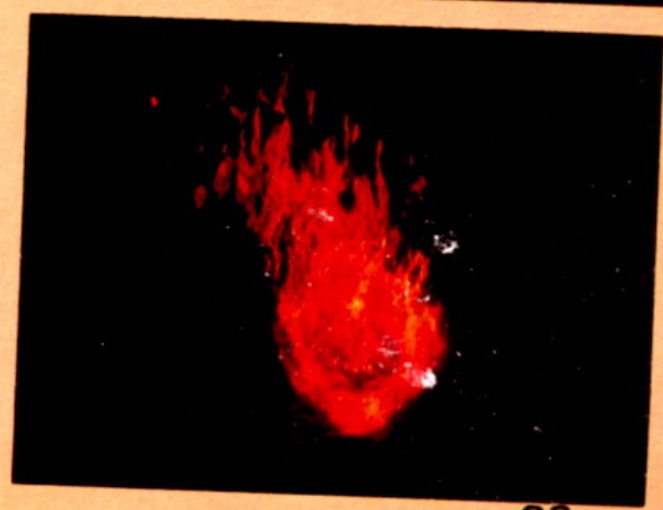
After an exhausting series of tests Mulcahy finally opted for a more straightforward look for the shadow, an image which suggests it is the silhouette of the character created with Carl Fullerton's makeup effects. Rather than create this silhouette through practical lighting the Shadow's shadow was added digitally in post production by RGA. Noted Savitch, "There are a few instances where actual shadows appear in the film, but only to fool the audience into thinking they know where the computer generated character is hiding."

To create shadows which could be digitally manipulated to become *the shadow*, a Baldwin double in full makeup was filmed in front of a blue screen. "We had him perform a lot of actions, using wind and sometimes wires to give us different types of movement. This gave us the freedom to process the images in a lot of different ways." explained Robertson.

Using digital image manipulation Robertson and Francis were able to "bend" the shadow to match the contours of the locations where the character was placed. They also created a hyper-real movement that could never have been achieved with a practical shadow.

"They were able to send the shadow zipping across an entire room, up the walls, across the ceil-





ing and into places where the natural lighting wouldn't have allowed it to go," said Savitch. "This gives an unnatural feeling to the Shadow's movement that would have been missing if we'd tried to create the character with real shadows. RGA/LA was also able distort the shadow's size and shape, to make it loom dramatically over someone, shrink into a corner or be revealed in a sudden flash of lightning."

Related to RGA/LA's digital shadow effects are what Savitch playfully described as her "whack-a-mongol" shots. At various times in the picture the shadow will suddenly materialize out of mist, rain and shadows to punch out one of Khan's mongol warriors. The villain might see a swirl of mist, or the half-defined outline of the Shadow's hat a moment before a suddenly solid fist connects with his chin and dissolves back into the mist from whence it came.

Penelope Ann Miller as Margo Lane is encircled by flames from Cranston's fireplace (inset), composite effects by Gene Warren's Fantasy II Effects.

For Shiwan's first contact with Cranston, the crimefighter is asleep in his opulent New York study, when the roaring fire suddenly takes on a life of its own. Khan's distorted face forms within the flames and suddenly shoots toward Cranston, trailing a snake-like neck of flame behind it.

"Russell described it as the water tentacle from THE ABYSS except made from fire and that's what we tried to give him," explained Robertson. The neck of the "fire-face" was created by filming blasts from a flamethrower in front of a blue screen. Once digitized, Francis was able to bend the straight tongue of fire and add a whipping movement that helps suggest the flame is alive. The face that caps this neck was created from digital measurements of John Lone's face which were taken with lasers at Cyberscan. The scanned image of Lone's face was then digitally distorted through an RGA computer so that it appears to be made from fire. As a final touch, computer-generated sparks and shimmer were added to the upward facing surfaces to create the illusion of intense heat.

Khan later demonstrates his power by confidently projecting his likeness onto a period billboard of a man blowing smoke rings. Lone was filmed blue screen, the image modified by Francis with off-the-shelf imaging processing software.

Inevitably Khan tires of playing mind games and confronts Cranston directly. He makes a spectacular entrance to the Chinese restaurant where Cranston is having dinner, through the skill of Lone's stunt double, Phil Tan, who crashes through a second story window made from sugarglass and executes a perfect layout flip to land upright, facing his opponent.

An effect supervised by Gene Warren of Fantasy II Film Effects involved the mental manipulation of fire, this time by Lamont Cranston who controls a tongue of flame that reaches out to encircle Margot Lane (Penelope Anne Miller). Miller and the flames were filmed several miles apart at different facilities, and combined on the optical printer at Fantasy II.

"It was a complicated shot because they used a lot of wind and she has on a sheer nightgown that the 'fire' had to go behind to make it look real," said Savitch. "Instead of just blocking the fire off behind the nightgown Gene supervised a number of passes with different percentages of rotoscoping. This allows you to see different amounts of flame behind the different thicknesses of her nightdress. It was a lot of work, but it really makes it look as if the fire is actually there."

Changes between Cranston and his evil alter-ego are largely hidden. Like Superman entering a phone booth Cranston steps into a shadow and emerges encased in the prosthetic that transforms him. A similar no-frills approach was adopted for the transitions which take the Shadow from being a two dimensional silhouette to a three dimensional person and vise versa. Regardless what form he is in the shadow dips his hat to conceal his face, and during this motion undergoes a very straightforward digital morph.

Going simple with these routine transformations allowed Savitch to save the spectacular effects for moments when the story demanded them. When two arrows strike the silhouette of the shadow he loses concentration, and undergoes a startling transformation. The two dimensional shadow literally peels off the wall, and becomes three dimensional in the process. The special effect was achieved through a variation on the "pass-through" techniques that Robertson helped pioneer for GHOST, to allow Patrick Swayze to walk through solid walls and doors. □

Khan makes a billboard come to life to demonstrate his powers to Reinhardt Lane (Ian McKellen), huge New York miniature by Stetson Visual Services.

"It seemed right that the look of the film had that Universal backlot look," noted director Russell Mulcahy. "Real locations would not have been as visually exciting."

of the world of the Shadow, "I think it became somewhat of a decision that was driven by certain marketing possibilities and parameters. We tried to be authentic to a '36-'39 time period. There were some areas where we stepped out of that, mostly in the transportation end of things."

Noted Mulcahy, "It's not present, it's not the past. It's a mixture of '30s and '40s and even '50s stuff. There are no dates in the movie. The film starts in Tibet and then moves to New York seven years later. It's a world of shadows, with the hustle and bustle of a great metropolis."

Koepp retained in his script the pulp device of a myriad of Shadow agents who serve Cranston secretly. "That's the thing that I really would connect with as an audience member," said Koepp. "Someday, I too could be an agent of the Shadow. We tried to create the idea of this world in New York that exists below the everyday world that we know nothing about."

Germinating from the world of secret shadow agents was the idea of a tube system, a labyrinthian maze of pneumatic devices in which messages are delivered to the Shadow's Inner Sanctum and to Burbank in his secret control room. "Russell had the idea of depicting old-fashioned futuristic machinery that runs throughout the film," said Koepp. "You see lots of hydraulics and cogs and wheels, but it all moves in a kind of ultra-sophisticated way that didn't seem right for that period. It's sort of like what Dr. Loveless used on WILD, WILD WEST where he'd have a rocket in the 1880s, put together with material from the period. I think it's a great look for THE SHADOW."

Creating that look has taken place almost exclusively on soundstages at Universal Studios. In order to envision the stylized '30s iconography, Nemec spent most of his time transforming the Universal backlot and six soundstages into the more than 60 sets used on the film. "We shot a scene on top of the Empire State Building which was built at Universal and it looks great, stunning," said Koepp.

Mulcahy noted that he never considered actually shooting in New York. "It seemed right that the look of the film had that Universal backlot look to put an exciting edge on it," he said. "Locations would not have been as visually exciting."

Nemec cited the budget as another factor which limited shooting primarily to the studio lot, "The struggle goes on between art and finance," he said "This one became a little more of a struggle than I anticipated."

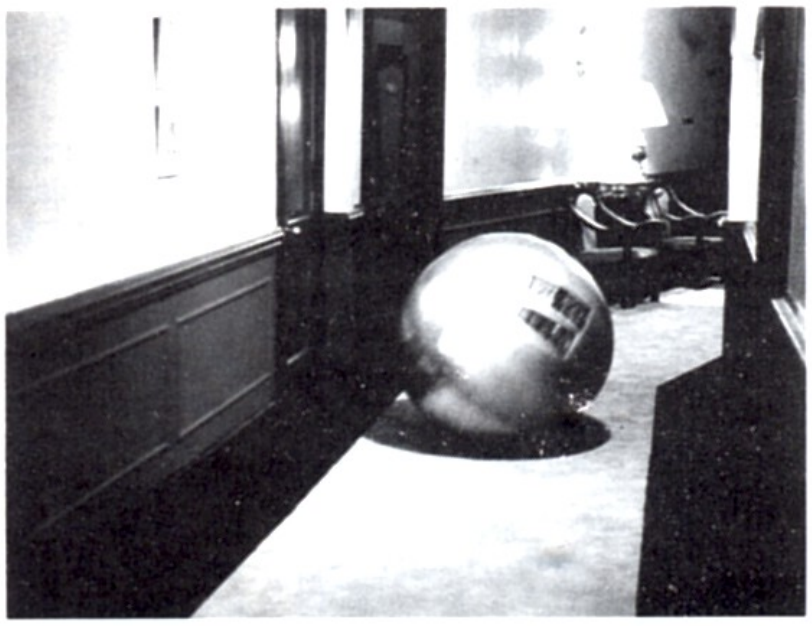
Among the sets constructed for the film were the Tulku's Tibetan home on Stage 24, a foggy bridge on Stage 19, scientist Reinhardt Lane's lab and Khan's throne room on Stage 12 and on Stage 24 Burbank's Control Room and The Shadow's famed Inner Sanctum. "The Inner Sanctum was in a number of the radio stories and in some of the written stories," said Nemec. "Sometimes, he lived in a penthouse and in others a mansion. His exact abode has never been constant. I made some changes, but one thing that did seem to remain constant was that he always went down into his sanctum area or his kind of refuge. In our story, it's off of Times Square, off an alley. We didn't want him to just walk right in, so we've done a reveal with the doors of his access hallway. As he comes down, the doors begin to raise and reveal the sanctum and we get to tease the audience a little bit."

John Lone as Cranston's adversary Shiwan Khan, who claims to be a descendant of Genghis Khan. Inset: Edd Cartier's pulp art concept.

In the case of the Kahn's ornate throne room which is situated in the mysterious Hotel Monolith, Nemec constructed a large set, most of which is built on top of hydraulics used during a confrontation between the Shadow and the malevolent Khan. "Through Kahn's ability to telepathically influence what people are able to see, nobody's been able to realize it was there," said Nemec, who turned the revolving circular restaurant on the top into the would-be despot's throne room. "It tied in with his wanting to be in control of the world."

Far different than the ostentatious luxury of the Hotel's Throne Room, is the Tibetan monastery where Ying Ko, the Shadow, first obtains his powers to cloud men's minds, using them for evil at first and ultimately good. "The palette is nice in that it's lots of very intense reds and golds and blues," said Nemec. "It's fun to start a show out with that kind of intensity in the color, costumes and sets. Then we change immediately to our bridge set, where we first see the Shadow and it's a dark, foggy, wintery

Sir Ian McKellen as scientist Reinhardt Lane, tinkering with Khan's nuclear device. Right: The bomb in action.



THE ART OF MAKEUP

Ronnie Specter on polishing a cast of pulp characters.

By Tim Prokop

The ability to think on your feet is essential for a makeup artist working on a large production. THE SHADOW was no exception, as makeup supervisor Ronnie Specter and her team of makeup artists discovered during the 13 weeks that the film was shooting.

"There are last minute changes on every film, and when you're in makeup you just have to roll with that," explained Specter. "Russell Mulcahy was constantly trying to improve what was in front of the camera and because of the sheer magnitude of the picture there were quite a few gags which were improvised on the spot. We had to be ready to give him whatever he asked for, whether it be a scar, a wound, a moustache or an entirely new makeup."

Brady Tsurutani as the Tulku, the Tibetan master of mind control, making a presentation of the Phurba. Tsurutani agreed to shave his head for the role.

All in a day's work, providing extra spit for Tim Curry—not needed—as mad scientist Farley Claymore.

An additional demand on the makeup team was caused by the fact that THE SHADOW embraces two entirely different looks, which correspond with the distinct phases of Cranston's evolution into THE SHADOW.

"At one end of the spectrum are the scenes that take place in Tibet," said Specter. "For these we had to add a lot of facial hair as well as blood, bruises, wounds and dirt for the battle scenes, sometimes on as many as hundreds of extras. Almost the exact opposite of this were the scenes of New York high society in the '30s, where we had to recreate the makeups of the period and make everyone look incredibly glamorous ."

One particularly challenging scene in Tibet takes place within the surreal surroundings of an opium den. "Russell wanted everyone to look bizarre and decadent, like they'd just stepped out of a Fellini film," recalled Specter. "We experimented with all these strange makeups, and made everyone really pale and faded, like they hadn't seen daylight in a long time." Jene Fielder, a body makeup specialist, helped extend this look to the bodies of the characters; in particular the many courtesans who solicit business within the opium den.

As with all of the scenes in Tibet, a great deal of hair was added to both actors and extras. "Most of the people in the scene are Asian and they generally don't have much facial hair so we had to add lots of moustaches, beards and in one case, eyebrows," said Specter. "We went through a lot of spirit gum adhesive and a lot of hair on this picture. We bought some pieces ready-made, but the rest we made from human hair that we bought from a Hollywood makeup company called Naimies, which is also a great supplier for anyone who just wants to experiment with makeup."

Actors John Lone and Ian McLellan were more fortunate than the extras, by having beards and moustaches that were specially designed for them and ventilated for extra comfort. "They were wearing them so much that it was better for continuity, and having them ventilated stopped the actors sweating as much," explained Specter.

As a change from adding hair, Specter was asked to take some away from the young actor who plays the Tulku, the God-like child who convinces Cranston to use his evil powers for good. Specter initially planned to achieve this with a bald cap, but this proved unnecessary when the obliging actor shaved his head (with none of the contractual incentives Sigourney Weaver received for a similar sacrifice on ALIEN 3).

Tim Curry's makeup as mad scientist Farley Claymore was a little more outrageous, but in keeping with the actual makeups of the period. "In the '30s society people, especially women, wore Vaseline on their eyes to give them a glossy

John Lone as Khan, with a beared and moustache ventilated for on-set comfort. Inset: Makeup supervisor Ronnie Specter during application.

sheen. To make Tim's character more memorable we rubbed gloss on his eyelids and added a little eyeliner." Specter laughed, "He looks a little odd, but nothing like THE ROCKY HORROR PICTURE SHOW!"

Curry helped the team when they were asked to provide him with extra saliva for a scene. "The Shadow lifts him off his feet and Farley's nervous and talking really fast, so Tim was supposed to be spraying everywhere," explained Specter."Tim volunteered to produce his own saliva, and then demonstrated how effectively he could do it by drooling everywhere," said Specter. "He had no trouble producing enough spit for the scene." But Curry had his limits. Specter and fellow makeup artist Joanne Smith O'Jeil covered his face and limbs with blood and scratches to simulate an accident.

Recreating the lavish social gatherings of New York's upper crust proved challenging because it required Specter and O'Jeil to turn hundreds of extras into living portraits of human perfection. "Russell really wanted to capture the glamour of the period, so everyone had to be dressed incredibly well, impeccably groomed and of course be made up beautifully. People then wore a *lot* of makeup!" Specter sighed as she recalled the work involved in creating the scenes, "To be honest with you, I don't know how they did it."

Specter again relied on the body-makeup skills of Fielder, to match the look she and O'Jeil created on people's faces. "Makeup reflects light differently to skin so it would have seemed very strange if their faces looked different than their arms and legs. We used different bases and powders to try and give all of the women this perfect alabaster skin, so there are hundreds of people at this gathering and not a blemish among them."

Specter, now working on Disney's MY POSSE DON'T DO HOMEWORK with Michelle Pfeiffer, looks back on THE SHADOW as an enjoyable but demanding production. "It was a very good film to work on because everyone was totally committed to making the same film; and with Russell we were all very clear about the type of film it would be. Good makeup won't ever fill the theaters by itself, but when it's combined with great performances, a wonderful story, terrific sets and fabulous production design it helps create an adventure that you can really escape into. I think that a lot of people are going to have fun escaping into THE SHADOW." □

CASTING CHARACTERS

"The great thing about doing movies is you can use people you've admired for a long time," said director Russell Mulcahy. "It's great to meet them and work with them."

New York night."

The film's deco influence is most apparent under the lights of the Cobalt Club where the Shadow's alter-ego, the womanizing socialite Lamont Cranston spends much of his free time. "This was a great chance to do a '30s nightclub," said Nemec. "It's the first place we really establish the period of the film. It was a fun set to do."

Serving as the chief information provider to the Shadow is Burbank, who is nestled in the bowels of New York City in a secret control room in which all the messages from the Shadow's many agents are received. "Often times, when you go underground it's common to treat that as a darker kind of environment," said Nemec. "That was a direction we chose for Burbank because we feel like he's kind of a mole."

Playing Burbank is veteran character and stage actor, Andre Gregory. "I was just trying to

make each character as interesting and as rich as we could," said director Mulcahy of the casting. "The great thing about doing movies is that either you can use people you've admired for a long time and then a part comes around which is right. It's great to be able to meet these people and work with them."

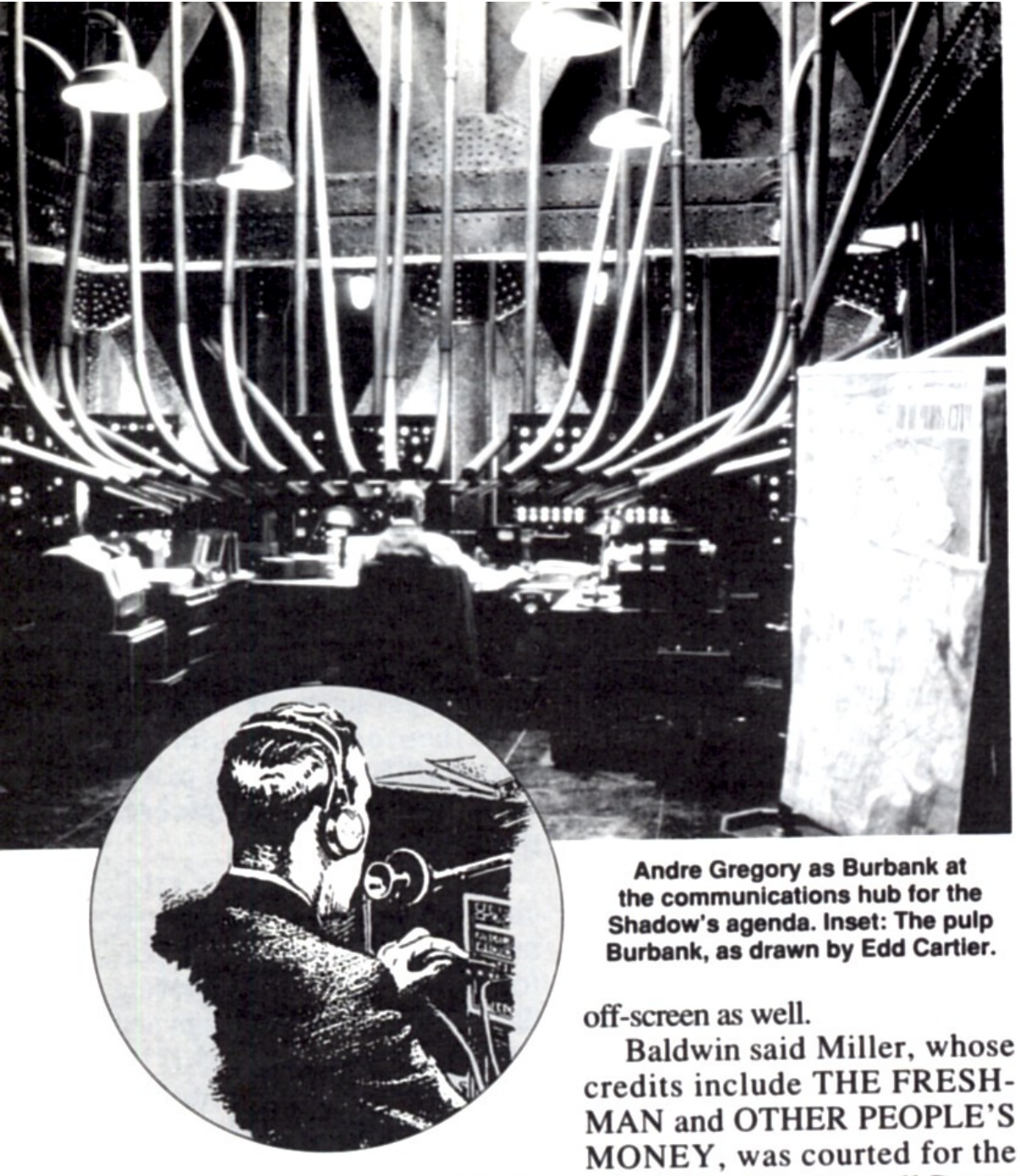
Certainly that is the case with THE SHADOW. Mulcahy populated the film with an array of familiar faces. "I've always loved ensemble pictures like MURDER ON THE ORIENT EXPRESS and THE POSEIDON ADVENTURE," said Mulcahy. "It's like opening the stocking at Christmas. Everyone of these actors and actresses adds their own backstory and personality and spice to the dish. Hopefully, we haven't overspiced it."

Although some have criticized the casting of Baldwin, he has turned in a remarkable performance in the film capturing the Shadow's sinister laugh and easily assuming the guise of socialite Lamont Cranston. And as Koepp added, "He looks good in a tux."

Koepp said he had Baldwin in mind for the part from the beginning. "I saw his eyes and heard that voice in my head as I was writing the movie. He's done such a terrific job."

Noted Mulcahy of Baldwin, "The dichotomy is that there had to be those moments of pain without getting morbid or self-indulgent. There has to be that real exposure of the soul. He's a

Jonathan Winters plays Wainright Barth, police comissioner. Left: The pulp Barth, art by Tom Lovell.



Andre Gregory as Burbank at the communications hub for the Shadow's agenda. Inset: The pulp Burbank, as drawn by Edd Cartier.

terrific actor and I think he enjoyed playing this role. At the beginning, he is an atrocious human being, a piece of trash. Within the film, he has to redeem himself. It is his job and the script's to redeem him."

Playing Lamont's love interest, who shares a telepathic bond with the Shadow is Bregman veteran, Penelope Anne Miller. "I have powers that aren't recognized until I meet him and he takes over my heart," said Miller. "We have a great psychic connection. I'm able to facilitate his powers." Miller had just finished work on CARLITO'S WAY as Gail, Al Pacino's love interest in the film—and reportedly off-screen as well.

Baldwin said Miller, whose credits include THE FRESHMAN and OTHER PEOPLE'S MONEY, was courted for the role. "We all had to call Penny 40 or 50 times and beg and grovel and ask her to pass on all the other things she might be doing." Added Baldwin with a not so sinister laugh, "I used my powers."

Noted Mulcahy of Miller's Margo, "She's not a damsel in distress. She plays it as a woman at odds with herself and the rest of the world."

Although Baldwin's Shadow is initially wary of Margo's charms, he ultimately succumbs to his passion for her and by the end of the film the two are playing off each other in Sturges-like fashion *a la* THE THIN MAN and other romantic comedies of the period. "I think she's ideal for this," said Koepp. "She's really got that sort of '30s look. She makes me think of Myrna Loy."

Mulcahy praised Koepp's knack for writing the dialog. "His rapid fire, bang, bang, bang dialogue is extraordinary," said the director. "The humor is real sexy and funny." Laughed Koepp, "The only thing I know really works is when he tells her that psychically he's very well endowed. No time period is immune to a big dick joke. They're timeless."

THE SPIN ON KHAN

"We didn't want to make Khan a classic Fu Manchu villain," said Russell Mulcahy. "That would be dangerous. We also didn't want camp. It's slightly tongue-in-cheek."

And, of course, a superhero film is only as good as its villain. In the case of THE SHADOW, Cranston finds himself pitted against an old enemy from Tibet, Shiwan Khan, played by John (ICEMAN, M BUTTERFLY) Lone. During the film's arduous 64-day shoot, Lone's reputation as a method actor was reportedly well-earned. "Deep into it," joked Koepp. "John conquered Burbank the other day. During rehearsals we talked a lot. He had an interesting notion about westernizing the character when he comes to New York. There's a scene after Khan's arrived in New York and we see he's gotten a haircut and a new suit. I love those touches because they make the villain more believable and more real."

In these politically correct times, the idea of a stereotypically Asian villain may meet with some resistance. The filmmakers don't feel they've done anything demeaning and have been faithful to the source material. "It's based on a fictitious character," said Mulcahy. "He thinks he is a direct descendant of Genghis Khan. It's never expressed whether he is a complete lunatic or whether he actually is. I don't think it's important. We didn't want to make a classic Fu Manchu villain. That would be dangerous. We also didn't want to go camp, so it's slightly tongue-in-cheek."

Also included among the ensemble are Sir Ian McKellen as Reinhardt Lane, the father of Margot who becomes a pawn in Khan's plans to obtain a nuclear bomb. His double-dealing assistant is played by genre veteran Tim Curry (ROCKY HORROR, LEGEND) who essays the role of Farley Claymore. Starring as Shadow agent Mo Shrevnitz is OUTLAND's Peter Boyle. "You show up and get a breakfast burrito, which is also known as a grip sandwich," said Boyle. "The more movies you do, the more burritos you can have. I like to do a variety of

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Farley Claymore's Manhattan mad lab, production design by Joe Nemec III. Inset: Claymore (Tim Curry) puts the heat on Reinhardt Lane (Sir Ian McKellen), Margo's father, working on Khan's A-bomb.

The Shadow

SUPERHERO MERCHANDISING

How Leisure Concepts tied up the movie rights.

By Tim Prokop

Wherever you go, your shadow goes too. This summer you could feel as if you have two shadows—the one you are familiar with, and another who will haunt you in cinemas, fast food stores, toy shops, music stores, newsstands and clothing stores.

Over 50 different licensees stand poised and ready with a diverse range of Shadow offerings, awaiting only the start of Universal's massive publicity blitz to initiate their own advertising campaigns. They hope that this publicity accompanied by the successful release of the film will trigger a buying frenzy among the public, as people race to purchase everything from Shadow video games to Shadow underwear.

The licensing agreements that will create this deluge of Shadow products have been developed by Leisure Concepts Inc., the merchandising company which secured the rights to the character from Condé Nast Publications in 1978, for $10,000 and an undisclosed partnership in all future Shadow revenue.

In a classic display of entrepreneurial panache Leisure Concepts sold the film rights to Universal Studios just two and a half years later. The deal, as reported in *Variety*, included a $250,000 advance for Leisure Concepts, a role as executive producer with a $100,000 bonus and a whopping 20% of the profits from the film.

Stanley A. Weston, the former CEO of Leisure Concepts who inked the deal with Universal was one of the first people to anticipate the current revival of past heroes. As a result of this foresight he gained the rights to two other characters who have since become franchises, Buck Rogers in the 25th Century and Charlie Chan. (The rights to Buck Rogers have since reverted to their original owner, although Leisure Concepts served as executive producer for the film.) Weston's other claim to fame—he was the creator of the original idea for the GI Joe doll.

Weston's son, Steve, the current president of Leisure Concepts, is close-mouthed about the company's arrangements for THE SHADOW, but definite about the great marketing potential of the character.

"Just about everyone knows the answer to that famous sentence, 'Who knows what evil lurks in the hearts of men?'" Weston enthused. "The Shadow is pre-sold to a lot of people—he's already popular with older audiences and he's a classic hero that we hope children will want to become in their play pattern. We hope that a whole new generation of Shadow fans are spawned from the movie this summer."

Weston is justifiably proud of the vast array of products that will accompany the July release of the film. "There's going to be Shadow lunchboxes, backpacks, board games, video games, sleeping bags, posters, comics, trading cards, pinball machines, hats, T-shirts and a whole range of toys from Kenner, to name just a few."

When asked some of the films Leisure Concepts hopes to emulate in terms of merchandising success Weston cited STAR WARS, and BATMAN. And for the future? "Leisure Concepts will be involved with any sequels, television shows or whatever that may arise from this," confirmed Weston. "But right now all our efforts are geared toward creating a huge opening."

If Leisure Concepts and its 50 licensees have any say in the matter 1994 will become the year of THE SHADOW, and a lot of little Shadows will arrive at your door this Halloween. □

Condé Nast, successor to pulp publisher Street & Smith (above), sold rights to the Shadow to Leisure Concepts for just $10,000.

Baldwin blasts away at the boxoffice, with a shot at TV. Leisure Concepts controls the franchise and cuts in Condé Nast for a share of the profits.

MATTE PAINTING BEYOND THE BACKLOT

Artwork by Matte World and Illusion Arts provide the needed fantasy scope.

The extent of the partial Evansboro bridge set at Universal. Inset: The Shadow breaks up a gangland hit.

The final composite of Cranston's Palace, painted by Michael Pangrazio of San Rafael's Matte World. Below: The live-action element, without matte painting shot in the Alabama hills below Mt. Whitney in the Sierra Nevadas.

By Tim Prokop

The spectacular view of the Himalayas that establishes the Tibetan palace of opium lord Ying Ko in THE SHADOW was actually photographed at Owen's Valley in the Sierra Nevada, in the same location where they filmed much of GUNGA DIN. The "palace" exists only in a painting done by Matte World's Michael Pangrazio, which was combined with the "Himalayas" through a traditional latent image composite.

The Palace belonging to the Tulku, the god-like child who teaches Ying Ko how to master his evil powers, does actually exist, but only as a 6x6' miniature. Rather than create specific molds for stones and fixtures, matte painter Chris Evans used his brush to add the detail required to make the model look real.

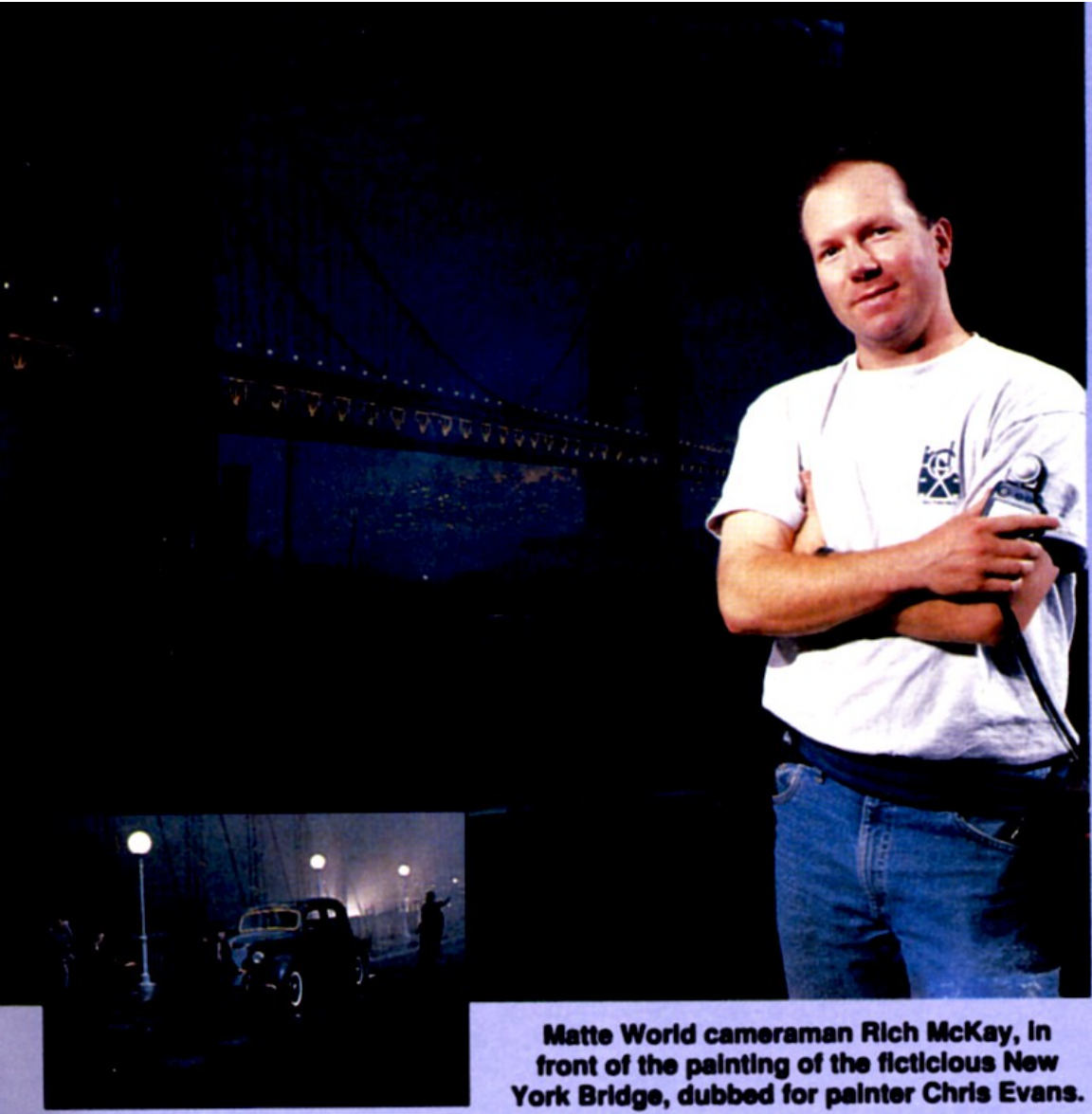
Craig Barron, who along with Pangrazio is a driving force behind Matte World, laughed as he recalled the way the miniature was photographed in the company's parking lot in San Rafael, California. "That's as close to Tibet as any of us ever got."

With the Tulku's palace is a simple shot of Baldwin as he walks into frame and stares at the lavish structure in front of him. "The shot is only a few seconds long, but the illusion firmly links the palace and Baldwin in our minds," explained Barron. "From that moment on we know where Baldwin is in the following scenes—he's inside that palace, even if it's actually a miniature and he's really on a sound stage."

Effects such as these provide the scope that was needed to firmly establish the 1930's world that the Shadow inhabits. Visual effects supervisor Alison Savitch is all too aware of their contribution to the film, "Most of THE SHADOW was shot on the back lot at Universal Studios which is huge, but still poses limitations for a filmmaker," said Savitch. "The buildings are only so high, and the streets are only so long, so if Russell wanted to show more than this, it had to be through a visual effect."

One shot that Mulcahy particularly wanted was a view looking down on the observation deck of the Empire State Building, where mad scientist Farley Claymore (Tim Curry) has an unexpected meeting with the Shadow. "To research the shot we looked at a lot of aerial photographs of New York in the '30s, but nobody had the angle that Russell wanted," said Barron. "When we talked to some photographers we found out that it doesn't exist because even with a helicopter you'd have to crash into the needle to get it. Even today this shot could only be accomplished through special effects."

Using photographs of the



Matte World cameraman Rich McKay, in front of the painting of the ficticious New York Bridge, dubbed for painter Chris Evans.

BRIDGING REALITY

"The Universal backlot is huge, but still possessed limitations," noted effects chief Alison Savitch. "If Russell Mulcahy wanted to show more, it had to be a visual effect."

Empire State Building as a reference, Matte World built a section to match the observation deck and a single false wall. A crane then raised the camera to the required position, angled down toward the deck which was peopled with sightseers in period costumes. Chris Evans then took his paint brush where helicopters feared to fly, with a matte painting that adds the Empire State Building, the rest of the wall, and a spectacular aerial view of 1930's New York.

Evans also created a non-existent bridge from Manhattan, aptly dubbed the "Evansboro Bridge" by the effects team. "It's Russell's concept of the quintessential New York bridge," explains Evans. "It's kind of a cross between the Brooklyn Bridge and the Golden Gate." Shrouded in heavy mist, the bridge provides the dramatic setting for a clash between the Shadow and a group of mobsters who are about to commit a gangland execution. The live action was filmed on a soundstage at Universal Studios on a bare set that featured only a small section of road and one railing of the "bridge." Matte World was asked to extend the road, create the bridge and add the water far below it.

"We had to place our camera right in the rafters of the sound stage to get the down angle we needed." Mist was added digitally through the computer skills of Paul Rivera, layered to match the look created by the director of photography. The matte painting created by Evans was digitally composited to the live action, allowing Rivera to add a sparkle effect to the water that gives movement to the painted element.

To turn Stetson's New York miniature into an entire city, Savitch called on the services of Illusion Arts, a matte painting outfit based in Los Angeles. "Syd Dutton and Bill Taylor took reference pictures of the miniature and then copied the same style of architecture in their paintings," explained Savitch. "They duplicated the buildings in the miniature until we ended up with this huge city!"

Although Illusion Arts created 12 matte paintings for the film, their greatest challenge came from a 1930's photograph that director Russell Mulcahy fell in love with. "He found it in a book of old black and white photographs and immediately wanted to recreate it in THE SHADOW." recalled Dutton. "It showed two huge streets that converge around a massive triangular building, with a bus in the foreground unloading passengers. It was a very ambitious shot, because there was no way to create it on the backlot, and because of the budget that's where we had to film the live action."

Dutton's solution called for the creation of a single six-lane street which was dressed to match the photograph as closely as possible. The street was filmed with the period cars moving in one direction, then from another angle with the traffic reversed. The two live-action images were then rear-projected on either side of a 6'x8' matte painting, with the bus used as a foreground element to conceal the dividing line. This allowed Mulcahy to pan down the matte painting of the triangular building to the street where Cranston drives up and gets out of his automobile.

"It's a very effective illusion," says Dutton. "There's a traffic cop on the left, and the same traffic cop on the right, but there's so much around him you'll never be able to tell it's the same guy. We even painted a foreground traffic light that we'll change from red to green during the pan, to really sell the idea that all of this is real life instead of just some of it."

If seeing is believing, viewers will find it very easy to believe they're looking at Times Square in the 1930s, Tibetan palaces or a New York bridge that somehow disappeared from the pages of history. That these things only exist in the minds and paintings of matte artists is unimportant—it's the seeing that creates the reality of the film, and in the case of THE SHADOW, the film achieves an epic scale that goes well beyond the backlot at Universal Studios. □

The Times Square matte by Illusion Arts and matte painter Syd Dutton (l) with his painting, recreating an old photo director Russell Mulcahy found in a book.

MINIATURIZING NEW YORK

Stetson Visual Services cut Gotham down to size.

By Tim Prokop

THE SHADOW's New York City circa 1930 is actually a miniature built by Stetson Visual Services for the HUDSUCKER PROXY. Producer John Hughes purchased the model at auction for in excess of $150,000—for use in BABY'S DAY OUT—then sold it to Universal. The miniature, which cost $250,000 to build, consists of 12 1/24th scale New York skyscrapers along with some less detailed background buildings.

For THE SHADOW, the miniature was broken down and shipped piece by piece to Los Angeles where it was reassembled on a soundstage at the Chandler Group, an effects house that specializes in motion control photography. The miniature was rebuilt without the 50-foot vertical height required by the falling sequence in THE HUDSUCKER PROXY, creating a more workable miniature that ranged from 7-feet to 20-feet tall.

To prepare the miniature, a crew of 20 modelmakers from Stetson Visual Services redressed the buildings and added the extra detail required for THE SHADOW, including the creation of rooftops, which would not have been seen in THE HUDSUCKER PROXY's up angles.

"Model-making is always a race against time," explained Stetson, "You always ask yourself, how much detail can we add to the miniature to bring it to life, so it's not just holes cut in the side of rectangles? How many different types of brick molds can we create, how many curtains for the windows, how many signs that look as if they've been painted over for years, how many newspapers can we scatter around the alleys? For THE SHADOW we were able to take a lot of this detail to a higher level because of the work that had already been done on the miniature."

The newspapers Stetson refers to are 1994 copies of the *L.A. Times*, photocopied and reduced over and over until they are to scale. These are then crumpled, painted with coffee or water and placed in the model's back streets to dry into shape. For anyone who wants to split hairs about having modern papers in a 1930's model Stetson has a simple answer, "Try to read the headlines."

Once all the changes to the miniature were complete it was photographed by Don Baker and Tim Angulo of the Chandler Group, using the same motion control rig that had photographed it in North Carolina for THE HUDSUCKER PROXY. Visual effects supervisor Alison Savitch (THE ABYSS, TERMINATOR 2, DRACULA) is particularly pleased with the results, "We ended up with some of the best miniature shots I've ever seen. In one sequence we do a fly through the model as Khan projects his mind through the city in an effort to locate Cranston. It looks as if we sent a heli-

Stetson's miniature New York sprouts in the parking lot of the Chandler Group before assembly on the soundstage at rear. Chief model maker Ian Hunter (below left) works on assembly. Right: setting up the shot shown at bottom.

In the bowels of New York (l to r), Hunter, supervisor Mark Stetson, and model maker Dana Yuricich.

Stetson's 1/24th scale Manhattan looms in a pan past a miniature gargoyle.

copter back to the 1930s to film New York!"

Stetson was particularly pleased with Chandler's photography, which he feels brought out the best in the miniature. "They created this very fluid sweeping motion through the model, so you have this spectacular God-like point of view as you drift above the city. It's wonderful." The cars driving past on the New York streets far below are period replicas created from kits, fitted with battery-operated headlights and pulled along by wires.

Khan's "mind-trip" ends when he finds Lane on the balcony of his lab, engrossed in research. This was achieved with a rear-projection composite that placed a 1/8th-scale miniature alongside the live-action photography of Lane.

While the miniature is primarily used for establishing and beauty shots, it also features in an exciting point-of-view sequence reminiscent of a simulator thrill ride as we follow one of Cranston's communiques through the city. His letter hurtles through a series of tubes fixed to the side of the miniature buildings, zips over buildings, through someone's living room and finally plummets twenty stories to an underground staging area.

"This was a daylight sequence which makes the scrutiny of the miniatures far less forgiving so we built a number of 1/8th-scale and 1/3rd-scale miniatures for specific shots and close-ups," explained Stetson. "This allows us to follow the letter inside the tubes and in between buildings as it zips through the city like a roller coaster." The vertiginous 20-story drop that concludes the sequence was actually only twenty feet, filmed entirely within Stetson's miniatures.

Spectacular scenes such as this make the prospect of the miniature's sale to yet another production a distinct possibility. "We've already had inquiries from people who may want to buy it," confirmed Savitch, "But Universal might want it for their own features, so what will happen is still up in the air." If Universal does decide to sell it, producer/director James Cameron has already expressed an interest in buying it. □

PULP CREDIBILITY

"We're telling an outrageous story, but I always liked big stories," said David Koepp. "As long as we set up and obey our own internal rules, we're on solid ground."

parts so I do as many things as I can. I love working with this team and Alec, who has one of the great auras in this business; a powerful, magnetic personality. I'm just thrilled to work with the incredible Jonathan Winters, who is a national treasure—but I wouldn't bring it up because the national economy's in trouble."

The 68-year-old comedian, Winters, plays the role of Wainwright Barth, the Police Commissioner who vainly tries to advise Cranston on how to invest his family fortune.

One question that remains is whether jaded movie audiences are willing to accept a film in which such spiritual and mystical elements as the ability to cloud the minds of others, communicate telepathically and even render buildings invisible will play in the multiplexes. "I think we're telling an outrageous story, but I always liked big stories," said Koepp. "It is supposed to be fantastical. As long as we set up our own internal rules and obey them, which I think we do, we're on solid ground. I wouldn't want to go to a superhero movie and not have them give me outrageous plots. I say lay a plot point on me and make it a big one.

"Spielberg said an interesting thing when we were working on JURASSIC PARK. He said you can push your audience along with you, but you can never have them stop and say, 'Hey, wait a minute. That's it. Your imagination just went further than mine. I can't go along on that ride.' You've always got to make sure that they're coming with you and that you're not asking too much of them in terms of sheer outrageousness. He doesn't mean that in an intellectual way, that they can't comprehend. You're asking that they take too big a leap and they've now lost touch with reality and they don't connect with the film anymore. We tried through humor or little human behavior things to make sure we're always in touch with reality."

Noted Mulcahy, "People go to a film and they want to jump in that world. You jump into a film and participate in the rite of that story, otherwise you probably shouldn't have gone to see that film. If you don't want to join the club and have some fun, then don't."

Added Baldwin, "People today would give a lot to have someone like the Shadow materialize in society. People are always in the market for heroes."

Penelope Ann Miller as Margo with Ian McKellen as scientist and father Reinhardt Lane.

Scoring the film is Jerry Goldsmith who has tuned up many a genre film including PLANET OF THE APES and STAR TREK: THE MOTION PICTURE. Mulcahy laughed that the film requires so much music that "we'll be spotting where the silent bits are. There'll be 18 seconds of that."

As for the future, the notion of a sequel has already been raised. Koepp said he's ready, if the Shadow lurks again. "I always thought the Shadow versus the Voodoo Master would make a great movie," said Koepp. "Just because I'd love to see a movie with versus in the title like GODZILLA VS. MOTHRA." □

Alec Baldwin with Peter Boyle as Moe Shrevnitz, the Shadow's cab driver. Below: The Shadow agent as drawn by pulp artist Tom Lovell.

MAN'S BEST FRIEND

New Line's shaggy dog horror thriller hits the video shelves.

Max, New Line's science fiction CUJO, hits video stores June 15, in a film directed by John Lafia.

By Chuck Crisafulli

The dangers of genetic engineering, the power of twisted obsessions, and the crunch of fresh kibble all come together in New Line's latest video release, MAN'S BEST FRIEND. The science fiction thriller opened theatrically last November to hot boxoffice but critical indifference, and hits video shelves June 15.

The picture stars Lance Henriksen (JENNIFER 8, ALIENS) and Ally Sheedy (WAR GAMES, SHORT CIRCUIT) in a story about Max, a seemingly adorable pooch who has in fact been genetically altered to be a state-of-the-art guard dog with near-human intelligence, written and directed by John Lafia, who developed his chops for evoking terror with seemingly innocuous characters when he brought Chucky to life in CHILD'S PLAY and CHILD'S PLAY 2.

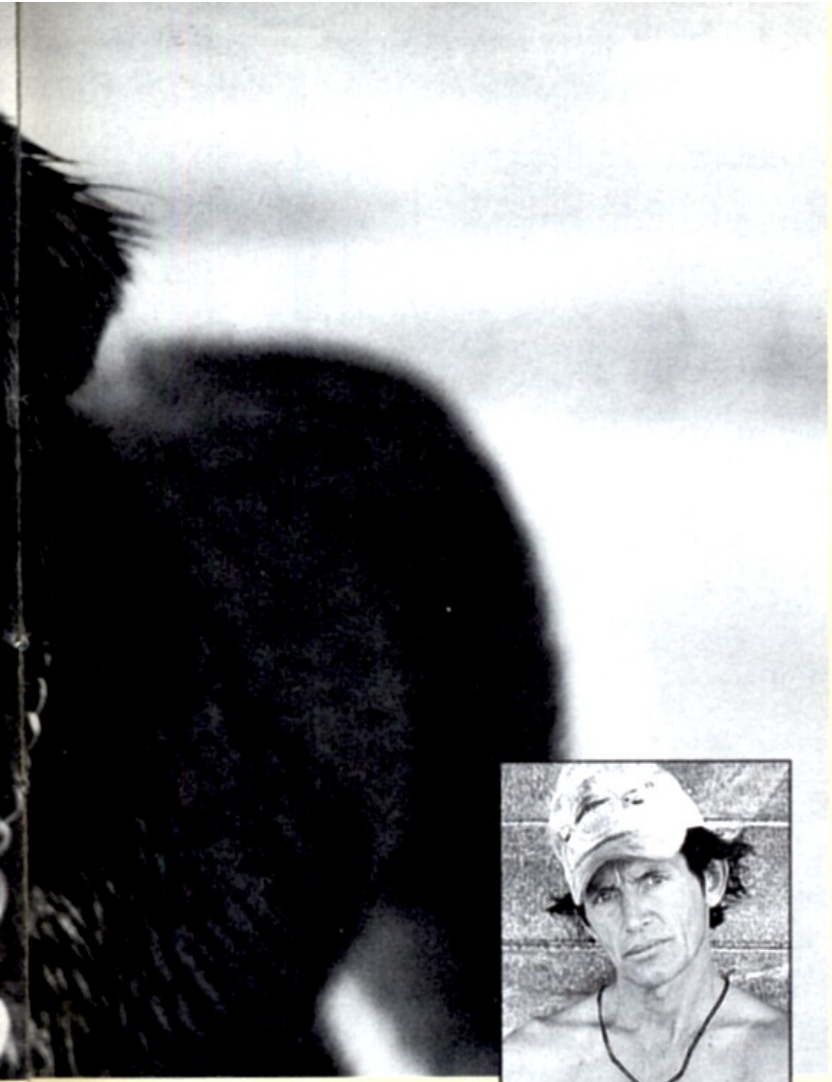
Henriksen portrays Dr. Jarret, a brilliant but troubled geneticist who is emotionally scarred by the brutal slaying of his family during a random housebreaking. Working at EMAX, his gio-engineering company, he develops Max—an altered Tibetan Mastiff with super canine powers. The one failure in Jarret's experiment is that Max can become over-aggressive and needs to be controlled by neuropathic drugs. Sheedy's character, TV journalist Lori Tanner, sneaks into EMAX in order to investigate rumors of cruelty to animals. She believes she is doing the sedated Max a favor when she liberates him from the lab, but as his calming drugs wear off, she begins to become an unpredictable force to be reckoned with, and raises considerable havoc in the small town of San Remo.

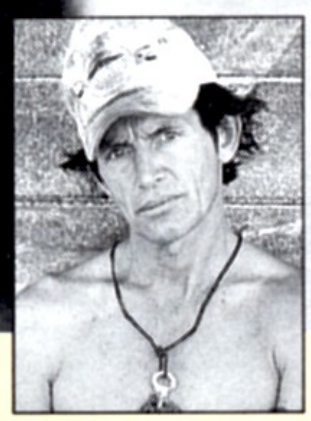
"This is no CUJO," said genre-vet Henriksen. "It's head and shoulders above that. It's a highly unusual film in that it hits on a lot of good levels, and by now I definitely know when I'm in a good movie. I can tell. this one is a study in obsessed behavior. You have the vivisectionist, and then you have the animal rights people, and what Ally and I found out as we improvised our arguments in the film and tried to hold our ground is that both sides can be right. There are no villains in this film, only victims, and people trying to rescue the victims. I love doing this kind of genre film, because it's always a morality play. Even when you get down to the point where you have a dog chewing off your hand, it's always going to be an expression of some deeper morality at work."

Dog trainer Clint Rowe (r) and one of five Tibetan Mastiffs who played Max, each with a specialty: best growler, best jumper, most affectionate, etc.

That may sound like heady talk for a lethal attack dog movie, but director Lafia also pointed out that what appealed to him about the project was the ability to give the story some texture and depth without sacrificing its occasionally bone-crunching thrills. "I think this film is closer to KING KONG in spirit than it is to more contemporary films," he said. "You could fear Kong when he was stomping around and crushing giant snakes, but he was also saving Fay Wray's life. This dog is the same way. He's not a straight-out villain. And it may be a strange thing to say about a movie that features a dog, but this project has a little more humanity to it. The dog is a lead character that you have mixed feelings about. For the most part you like him a lot. He's motivated enough so that when he does some damage you won't feel angry toward him. He's not evil. His temperament is not mean-spirited. He goes after paperboys and mailmen and does all the things that dogs do, but he can take it a little further."

The character of Max became a crucial focus of the movie, as the dog is virtually a co-star with Henriksen and Sheedy. Top effects designer Kevin Yagher (CHILD'S PLAY, TALES FROM THE DARKSIDE) was brought into the project and dog effects for the film, and it was originally thought that his work would cover most of the dog shots. He designed some incredibly lifelike cable-controlled and remote-controlled puppets that were capable of a wide range of canine behavior. But, over the course of the shoot, Yagher of-





Lance Henriksen (r) stars as Dr. Jarret.

ten found his creatures upstaged by a crew of actual Tibetan Mastiffs, who had been trained by Clint Rowe (TURNER AND HOOCH, DOWN AND OUT IN BEVERLY HILLS, WHITE FANG). A team of five dogs were coached to perform specific tasks and display certain behaviors—one was the best at menacing growls, another was the most affectionate, one was the best leaper and jumper, another was best at wrestling with the actors, and so on.

"These are phenomenal dogs," said Henriksen. "Clint Rowe is probably the best in the business, and the quality of performance from his animals is right on the button. He's done a good enough job that I don't feel the way I do when I'm working with a bad actor. These dogs are great actors. There's no hedging or wedging—they're totally upfront. Max will come across as a dignified, beautiful animal who can act."

Lafia was pleasantly surprised that the real dogs could be relied on to carry the movie, although he still found quite a bit of work for Yagher's mechanical dogs. "The real dogs were able to perform, so we ended up using a lot more of them," he explained. "Plus one of the big problems was that the human eye is so trained as to how dogs look and move. It's hard to fool people with puppets. We found we had to be very judicious. We used the puppets for the shots that we couldn't get any other way and then filled the sequence in with real dog shots. Basically, there was no way I was going to shove a real dog's head through a windshield. That kind of action was up to Kevin."

"An underlying theme is about vivisection—how much right we have to do what we do. I think this film might surprise people."

—Director John Lafia—

The notion of genetic experiments gone awry has certainly been explored in many films, but MAN'S BEST FRIEND may be the first to so closely tie the idea to the real controversy over animal vivisection. Lafia studied videotape footage of real laboratories that had been raided by animal liberationists and designed the film's laboratory accordingly. He hoped to touch on the issue of animal experimentation without sounding preachy and without detracting from the drama of the story. To that end, he said he used THE CHINA SYNDROME as a mode, and laughingly called MAN'S BEST FRIEND a "politically correct thriller-sci-fi-horror film."

"There's an underlying theme about vivisection and about how much right we have as humans to do what we do," he explained. "That's the serious tone. But there's also a more lighthearted tone of someone taking home a pet and not knowing what it's capable of doing. These two things are happening at once, and there is definitely a black humor edge. I think this film might surprise people, by being better than they might expect. We've come up with characters that would work in a non-genre film as well, and that was a big part of my goal. We stayed away from gratuitous blood, although I believe that gratuitous blood is great if it's done in a freewheeling enough fashion, like EVIL DEAD 2. Watching MAN'S BEST FRIEND you should feel like you're watching a real movie, as opposed to something where you're just waiting for the next effect to roll forward."

Ally Sheedy as the TV journalist who liberates Max from the genetic engineering experiments that have turned him into the ultimate guard dog.

Henriksen noted he felt he could see both sides of the vivisection issue. "It's not black and white," he said "I agree that if you're making eyeliner and hair products you don't need to carve up living creatures to prove that acid burns the eyeball. That's completely unnecessary. But when they put a baboon's heart into a person, I'm sure the recipient is happy to be kept alive. If we could find something like a genetic method of growing back a lost limb, that would be great progress."

Director Lafia has moved from deadly dolls to predatory pets, and the change provides an added element of suspense. "At one point Max is given to a guy who's a dog-beater, and you can imagine how that turns out. But when he finally comes back toward our heroine, you're not sure whether he wants to kill her or just get back to her. That's part of the suspense. Not until the very end does the audience know what Max's intentions are."

As for Henriksen's final thoughts on playing the role of chewtoy for a highly advanced pup, he said that by the end of his shooting schedule, he felt that a strong bond had been forged with his canine co-stars. That bond consisted of a friend-

continued on page 61

Filming one of special effects supervisor Kevin Yagher's cable-controlled Max rod puppets in attack mode, used to capture action live dogs were unsuited for.

THE TOURIST

The Hollywood horror story of writer Clair Noto's unfilmed masterpiece.

By Fred Szebin

"There are certain projects that have a form and a structure to them that any good writer can really come in and deal with," said screenwriter Clair Noto of her unproduced science fiction/horror script THE TOURIST. "This doesn't have that. It's all over the place; definitely a can of worms."

Can of worms aptly describes the business history of this unique screenplay, for which H. R. Giger created a series of alien designs in the early 1980s.

Set in contemporary Manhattan, the story follows Grace Ripley, a beautiful executive who counts herself among a secret group—exiled aliens, some morphed to human form to live among us, while others remain in their original guises, waiting to die on the backward planet Earth. Her secretary Marty doesn't know of Grace's origins, nor does Marty's friend Spider O'Toole, a one-eyed beauty disenfranchised from society and floating from job to job.

Frogner, an alien disguised as a human salesman, discovered Grace's alien identity while trying to make a deal. He tells this to Harry Sloane, head of the Manhattan Grief Clinic, a front for the alien hideaway known as the Corridor, where any manner of extraterrestrial is stuffed into cubicles to live out their useless lives.

Sloane desperately wants to find John Taiga, an alien who may have developed a way to leave Earth. Sloane will stop at nothing to find and kill Taiga, including enlisting Grace to go on her own search that leads to New York's seedier recesses and the Corridor's darker secrets. Anxiety kills these beings, while sex can either be a savior that rescues them from morphological breakdown, or it can kill both the alien and the chosen human mate in a life-draining cocoon. For those who want to know the full story of Noto's amazing script, see page 52.

Muse of the typewriter: Noto in 1982, when she wrote her script for Universal, who commissioned concept art by H. R. Giger, the Oscar-winning designer of ALIEN.

Begun in 1980, the rise and fall of THE TOURIST is almost as bizarre as one of the fascinatingly grotesque creatures Giger has designed for it. Vicious in-fighting, numerous rewrites, financial mismanagement and clashing egos highlight the history of the script Noto wrote for Universal under the guidance of then-studio executive Sean Daniels.

"I was giving him 50 pages at a time," said Noto, "which he would edit down. Sean had a very good feeling for it. When the first draft was finished he was too busy to work on it any further, so it was given to this woman named Renee Missell for revision. She and I had very little contact; I did not get along with her at all. The project became such a mess, which is part of the reason the picture never got made."

With Missell as producer and director Brian Gibson at the helm, Noto quickly and uncompromisingly found herself ejected from the project that came off her typewriter.

"The inspiration for THE TOURIST came from a movie that I adored ever since I saw it on television: THE DAY THE EARTH STOOD STILL. When the film opens you see Michael Rennie in his space suit; then from that point on he is in a suit and tie. I loved the whole idea of a man who could walk around in a boarding house in Washington, who was from another planet and you didn't recognize his alienness. The idea of a human being who wasn't a human being had been in my mind for a long time."

A unique aspect of Noto's rather unconventional script was the use of strong female presences—Grace Ripley, the determined alien fighting her private battles on a male-oriented world; Spider O'Toole, the alienated New Wave human; and even the guards of the Corridor, depicted as strong yet sexy women whose sensuality belied not only their true purpose, but their underlying strength. Noto found a variety of personal sources for character patterns that she believes stymied other writers from fully understanding her script.

"The character of Frogner is lightly based on my own uncle and some stories of what my ex-boyfriend told me about his father, who was a used car salesman. The character of Spider O'Toole was sort of based on a friend of mine. The persona of

Giger's design for the New York clinic that is a refuge for extraterrestrials who find themselves stranded on Earth. Carlo Rambaldi, who shared Giger's Oscar for ALIEN, was to build the designs.

"The script had a very New Wave structure," said Noto. "At the time, Fellini and Antoniono were really influential. I didn't give a damn about trying to write a script for what would be mainstream."

Grace Ripley was a combination of many things, including a dog I had at the time, a Great Dane. The dog was so smart and communicative. The whole idea of communication between species was very interesting—a DAY OF THE DOLPHIN kind of thing.

"THE TOURIST had a very New Wave structure," Noto continued. "At the time Fellini, Antonioni and the more unstructured directors were some of the people I was really influenced by. On this particular script I didn't give a damn to try to make a mainstream script."

Casting such a concept proved difficult, with Noto's first choice, noted German actress Hanna Schygulla, giving the writer an opportunity to reevaluate what she was looking for. "Hanna was somebody I was interested in, although when we met I was less sure of her than I was after seeing her films. She did not have in person the kind of mystery that I wanted Grace to have. And I think, strangely enough, that there was an American quality unbeknownst to me that I wanted that Hanna did not possess.

"Right now, it would almost be closer to somebody like Kim Basinger, Teresa Russell, even Sharon Stone to a degree, although Stone may be overplayed in a certain kind of part.

Giger's bat-like nymph dubbed "The Hanging Alien with Wings," handed to director Brian Gibson during a 1982 meeting with Giger in Zurich.

H.R.GIGER
THE TOURIST

Giger's concept of an alien waiting to die stuffed in a cubicle to live out a useless life on a backward planet in a Manhattan hideaway known as "The Corridor."

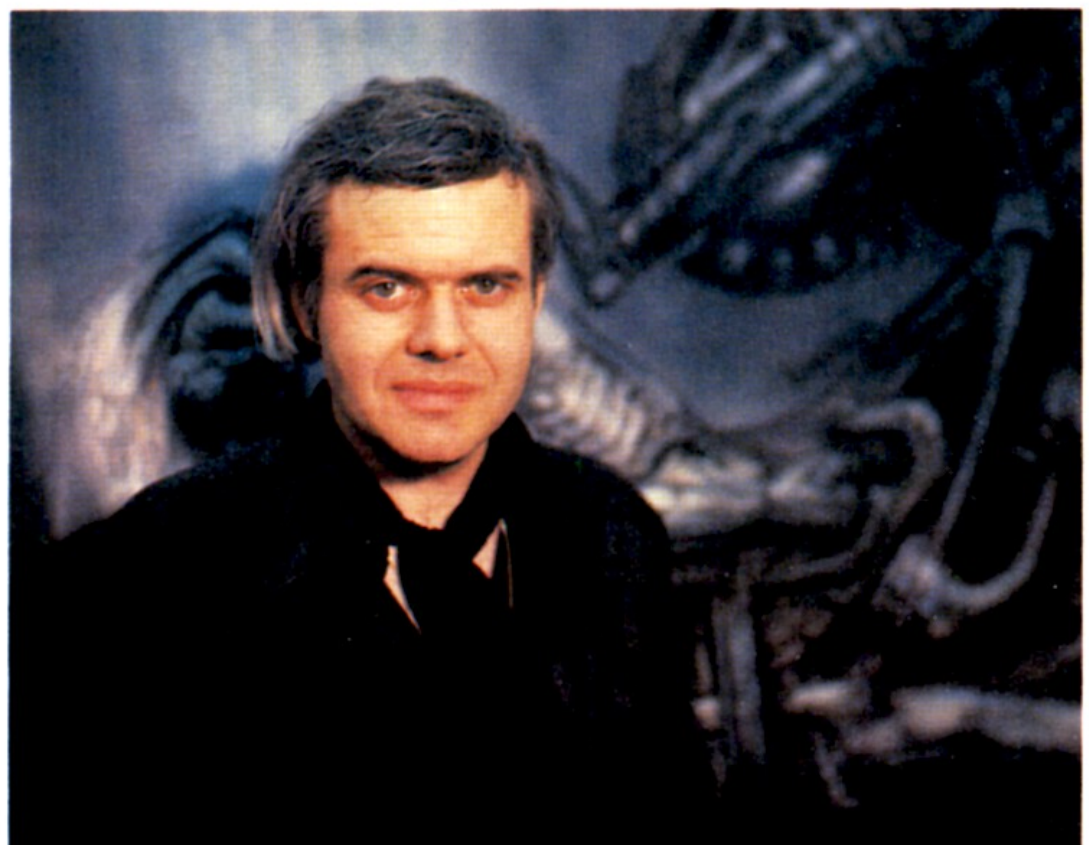
Michelle Pfeiffer could have the kind of Garboesque character and have it read the way I want it to read. Casting Ripley has always been interesting. People saw Kathleen Turner for a while. Madonna has come up for it. I think the script was actually sent to her."

At the executive level, Noto said she found nothing but harsh treatment from Gibson and Missell. "When they took it away from me they were very nasty; like, 'Fuck you. *We're* going to put it together,' and they couldn't do it. [Gibson] always looked like a jerk. To my face he was really nasty. I think he regretted it later on. I also think it damaged his career for along time. He couldn't do anything

"THE TOURIST didn't do anybody any good," Noto continued. "It hurt me, it hurt a lot of people. Renee Missell destroyed herself. You cannot do what people did with that material and not have some fallout. I couldn't get Renee Missell on the phone. It was terrible, just terrible. She kept belittling the project saying, 'Nobody's even going to want to make this movie. Or if they would, it would be a cult movie that would play at midnight like ROCKY HORROR.' Totally insulting about it. She would say things like, 'I was the only person in town who didn't like STAR WARS.' My feeling was that this is not a good situation."

After numerous rewrites with varying scriptwriters, including a stab taken by genre favorite Dan O'Bannon, Missell and Gibson still had an unworkable project and continued to keep the story's originator at arms length. "[Missell] didn't want to go back to my script," said Noto, "because she didn't want me to have credit. She was trying very, very hard to make sure that if it ever got made, my name would never be seen on the screen. At one point, they changed the city from New York to San Francisco, which did not work at all. They changed a lot of the characters' names and had all these politically correct aliens running around San Francisco. Very boring."

Swiss surrealist artist H. R. Giger, circa 1979, posed with an ALIEN design.



It was around this time that H.R. Giger was brought onto the project, developing numerous aliens for the Corridor sequences. Noto believes that no completed script was ready at the time, but, hot off his inspired work for ALIEN, Giger added a certain class to the proceedings.

"I had mentioned Giger, I believe, to either Renee or to Brian Gibson, " Noto said. "My feeling was that the best way to proceed for the alien designs would be to have many different designers do their own versions of the aliens that would be put into that club. What I want-

"Initially Mr. Sloan's head would explode. Then crabs and other kinds of vermin would scuttle out from the ruptured skull." The scene from the script that initially inspired Giger's design work. Below: Clinic cases.

ed to try to do was a version of the STAR WARS cantina that was more reality-based, where you had one designer's view of an alien sharply contrasted with another designer's view so that they were sharply different, giving you the impression that these aliens could be from vastly different places. If you put Giger's alien next to somebody else's, they would not look like they were made by the same person. I tried to figure out a way to really jolt people, to do something new with the way those aliens looked. Juxtaposing images of very different sensibilities so it would have taken more than one person, I think, to complete this thing as I originally saw it. But I was not involved when Giger's designs were being done. I was even surprised that Gibson and Missell picked up on Giger, because it was something that I had said."

Noto's hands-off orders extended to Giger's designs. Not only was she refused an opportunity to see the paintings, but could not even get beyond the artist's agent to talk with him. The first time she saw any of the designs was in *Cinefantastique*'s May 1988 issue, which featured a Giger cover story, as well as two alien concepts Giger had planned.

"I asked to see them," remembered Noto, "but was told that I would not be allowed to. I was told that, at that point, the script did not belong to me and that I was no longer important to it. The drawings in *Cinefantastique* did not look like what I had imagined the aliens to look like, but I was not the one directing what Giger was doing. It was Brian Gibson, really, who was working with him. If I had spoken to Giger, there are other things that he had done and other ideas that I would have encouraged him to pursue. It was hard to tell which parts of the script the drawings I saw in CFQ were pertaining to. Giger may have been working from a very different draft. I think they had production designs made before they had a draft that they

H. R. GIGER'S LATEST

SPECIES

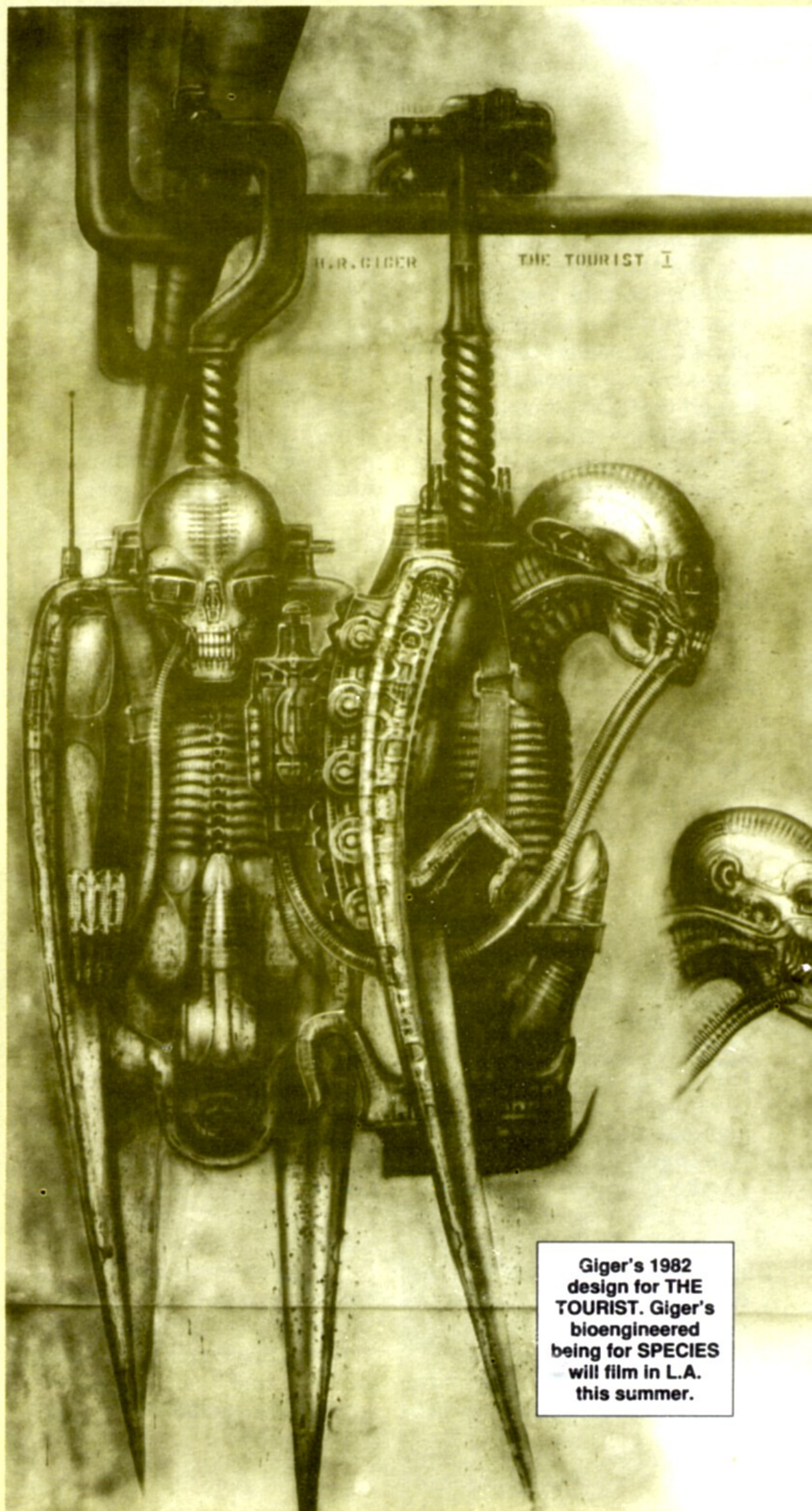
MGM lenses Giger's titular creature, to be directed by Roger Donaldson.

MGM announced in April that H. R. Giger will design the creature of their forthcoming movie project SPECIES. MGM Pictures president Michael Marcus confirmed that Roger Donaldson has been signed to direct the science fiction thriller, scheduled to begin production early this summer in L. A. Donaldson is the Australian-born director of such films as THE GETAWAY, NO WAY OUT and THE BOUNTY.

SPECIES is the story of a genetically engineered being capable of assuming a variety of forms, human and otherwise. As brilliant as it is ruthless, the creature proves to be a formidable prey for the scientists who created it, who are charged with the task of finding and destroying it.

The project is being produced by Frank Mancuso Jr. and Dennis Feldman, from a screenplay by Feldman. Mancuso is the producer of Paramount's FRIDAY THE 13TH movie sequels, beginning with Part III, and Ralph Bakshi's COOL WORLD. Feldman wrote the Eddie Murphy fantasy THE GOLDEN CHILD. Mancuso and Donaldson conferred with Giger on the designs.

Noted MGM's Marcus of pairing Giger and Donaldson, "We are thrilled to have Roger Donaldson and are equally delighted to have accomplished the enormous coup of securing H. R. Giger. This extraordinary artist has been sought out for other projects, but it was his appreciation for the work of Roger Donaldson and the strength of this terrific script that brought him on board for SPECIES. We are sure that the talents of this team will make SPECIES a fabulous film for 1995." □



Giger's 1982 design for THE TOURIST. Giger's bioengineered being for SPECIES will film in L.A. this summer.

THE TOURIST

The complete scenario of Noto's script that is still way ahead of its time.

During one of Frogner's weak moments, Grace discovers that he is a Dual; able to be a woman. Sexual arousal is a morphing technique to him. Grace finds him in a painful transition state; with male and female characteristics. Utilizing one of her earlier abilities—a deep, unearthly sound that she whispers into his ear—grace helps Frogner complete his transformation from woman to man. This causes Grace to have a brief flashback—remembering herself on her home world as the wormlike slug she really is, being raped by humanoid aliens.

Hanna Schygulla, the actress originally cast as Grace Ripley, the stranded alien in a human skin.

Now in his male form, Frogner tells her of Sloane's treachery; using her to find Taiga so he can be killed while the search and its frustrations would also kill her.

Later, Grace discovers that Frogner had gone through her office, finding Taiga's former address. She rushes there to find the mutilated bodies of the mother and daughter Taiga had lived wi th. She also, finally, finds Taiga. He tells her that Sloane probably killed them and that, during his last seclusion from humans, which he has to take or the anxiety they create in him would surely kill him, Taiga had built a transport that could get the two of them off Earth once and for all. He gives Grace a hotel key, telling her to meet him there later.

Frogner later meets with Sloane, refusing to help him find Taiga or trap Grace anymore. He guns Sloane down only to find him still alive and in control of the Corridor. Realizing that his time is short, Frogner gets suicide pills from an alien in the Corridor and receives a message from Spider O'Toole with Grace's name on it. She wants to find out what is happening to Grace, but in doing so, accidentally leads Frogner to a confrontation wit Sloane. Frogner takes the suicide pills, which cause him to explode, and when Spider refuses to give him Grace's whereabouts, Sloane shoots her, leaving her for dead.

Grace returns to her office to find a message from Spider explaining her trick to meet with Frogner. She rushes to Frogner's office to find Spider dying. The girl, realizing the alien forces around her, begs Grace to reveal her true form. Grace takes Spider to the Corridor, where the girl dies content amidst the swarm of alien faces she always wanted to believe existed.

Grace goes to Sloane's Grief Clinic and they battle with their hidden powers. As he begins to faulter under Grace's whispered tones inducing pain, he tries to buy time telling her of a large transport in Marrakesh, but she continues her tonal assault as Sloane metamorphoses into his true form—an entire race of thousands of wormlike fragments with probing, snapping mouths. They latch onto Grace as she sets fire to the office. The fragments that aren't consumed in the conflagration escape outside to be trampled under the unsympathetic New York traffic.

Grace returns to New Jersey for her meeting with Taiga, who had revealed his true from to her—that of the alien humanoid race that raped and enslaved her kind. Altering to variations of their alien forms, they wage a private war that Grace wins by draining Taiga of his life fluids, leaving a dead, dried-out husk.

Leaving his body behind, Grace searches for the transport Taiga had shown her earlier, but it is gone. Exhausted once she reverts to her human form, Grace finds the nearest pay phone and makes a reservation on the next plane to Marrakesh.

Fred Szebin

wanted to use."

Unfortunately for Gibson and Missell, Clair Noto had that rare clause in her contract-for-hire called turnaround, in which the author receives a year-long option on the work, should the original production deal fall through, which this one did, once Universal pulled the plug. The first to go was Renee Missell, as well as Gibson, who went on to direct POLTERGEIST II: THE OTHER SIDE and the cable TV bio THE JOSEPHINE BAKER STORY. Noto took the script to United Artists, who would have refused to allow her to work on it. From there she went to Francis Ford Coppola's Zoetrope Studio, one of the grandest failed experiments in excessive power in Hollywood history.

By the early 1980s, Coppola had transmuted his incredible success from his GODFATHER films and APOCALYPSE NOW into Zoetrope, which was to be the one place filmmakers could come to create their cinematic visions with total freedom, under contract in the manner of the old studios of Hollywood's Golden Age. Unfortunately, Coppola's grand dream crumbled under the financial excesses of his failed epic ONE FROM THE HEART, a $23 million bomb that left nothing for the talent signed to Zoetrope and created a bankrupt mess within a few years.

One of the directors signed with Coppola's dream was Franc Roddam, a personable Brit who was hot off his 1979 hit QUADROPHENIA. With Noto back on the project, Roddam was brought onto the film by a mention from its former director, Brian Gibson. After QUADROPHENIA, Roddam spent two years trying to get his environmentally conscious project RAINFOREST off the ground. But even with the pull of heavyweight Robert Redford involved, RAINFOREST seemed a doomed project. Gibson mentioned THE TOURIST to Roddam while playing tennis with him and fellow director Adrian (FATAL ATTRACTION) Lyne. Producer Michael (A FISH CALLED WANDA) Shamberg also brought the script up a few weeks later and said that he now controlled it with Noto. At

"I was trying to figure out a way to really jolt audiences," said Noto, "to do something new with the way the aliens looked. I suggested Giger but wasn't there when his designs were solicited."

Giger's concept for "The Corridor," an alien hideaway fronted by the Manhattan Grief Clinic, headed by Harry Sloane.

Zoetrope, along with fledgling Roddam came David Lynch as well as a host of international cinematic legends, including America's Gene Kelly, England's Michael Powell and France's Jean Luc Goddard.

"I was surrounded by 10 people in this little unit," remembered Roddam, "and we were all going to make fantastic films for Francis. Not only did none of the films get made, there was absolutely no money for our preparation of these films. No money for our secretaries and no money for us. And Francis, meanwhile, is spending millions and millions of dollars refurbishing his studio and making ONE FROM THE HEART. What was supposed to be the greatest ideal studio to go to and work with an artist-producer, Francis, and was supposed to be heaven turned out to be pure hell. It was worse than any journey he did up in the fucking Phillipines. He treated us like shit. He was appalling."

One story Roddam related illustrates the point of desperation everyone working at Zoetrope felt. At one point, crews and office personnel working at the studio had a meeting, threatening a walk-out unless they were paid. Walking by with an assistant, Coppola reportedly asked who all the gathered people were. The assistant told him they were workers, wanting to be paid, where Coppola allegedly replied, "They should pay to sweep my floors."

"I had an amazing moment where I tried to force the issue," Roddam said, "to get the film made, to get my secretary paid and to keep my family alive. I remember once going into the executive's office saying, 'Where's my money?' They said, 'We can't.' The deal's held up with the lawyers.' I said, 'You employ the lawyers. You get them on the phone and tell them to send me a check right now.' For a while they were going to have me arrested for kidnapping an executive for four-and-a-half minutes."

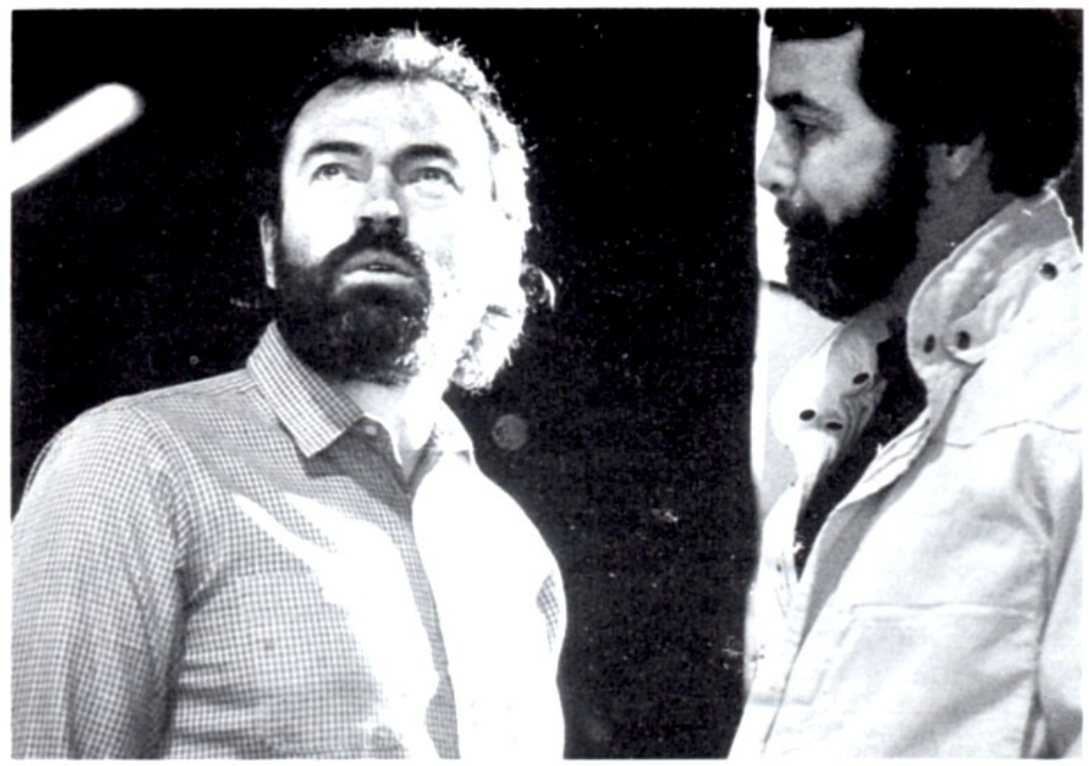
During this time under Coppola, legendary director Michael Powell had to resort to cannibalizing ONE FROM THE HEART sets and try to furnish his film. roddam remembered seeing Gene Kelly wandering the studio grounds one rainy day with his head down, "and he wasn't singing or dancing. Meanwhile, I'm working with Clair. We're both passionate people. We were talking to art directors and discussing how the film should be made, but there were no funds coming. In the end, Francis' studio is going under." After spending eight months "pissing around, talking to actresses," it became obvious that the Zoetrope production of THE TOURIST simply would not be.

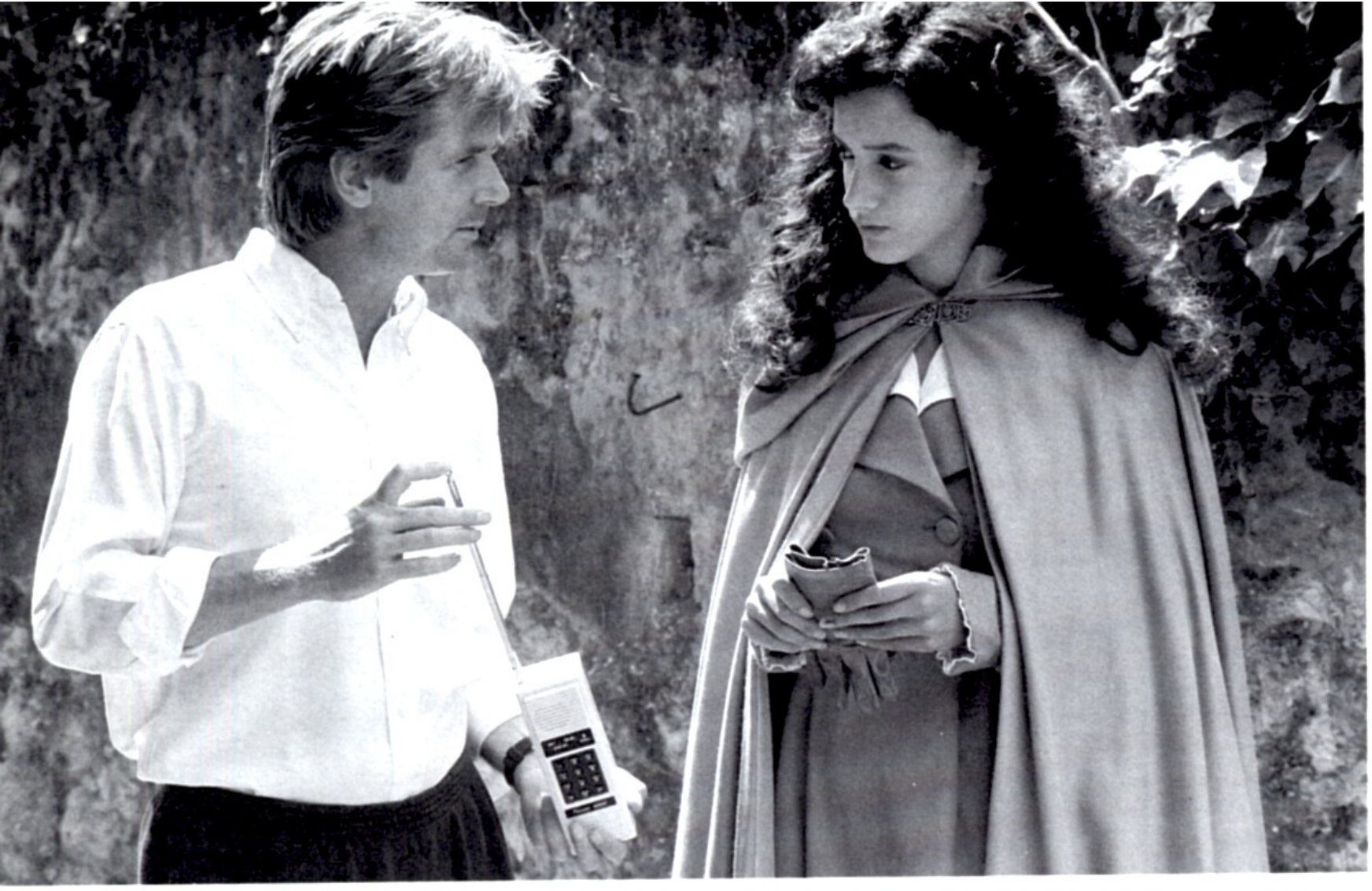
"We tried to set up a deal with Dino DeLaurentiis and other people to try and get THE TOURIST made elsewhere, because it's a fantastic script," said Roddam. "The deal got held up because Francis wanted a fee. He wouldn't just let it go free and clear. He wanted money even though he hadn't put any money into it. Then, suddenly, Renee Missell came into it again at Universal saying, 'Hey, there's a legal problem here anyway.' So it floundered.'

Roddam believes Missell's question had to do with basic ownership of the property-for-hire. "If you look at the journey of the script," he elaborated, "it seems to me that it's a fight on the part of the writer to try and retain the integrity of the piece as she saw it. There is this danger when somebody just takes an option on a piece of work. It's like Ayn Rand's *Fountainhead*. I think, in a sense, that Clair thought she created the work and therefore her thoughts should be respected and I agree with that. At the same time, sometimes as a director you say, 'I respect it and I'm going to see it clearly for you,' but sometimes the verbal vision has to be altered to make it work on film.

"Sometimes people have bought scripts and just said, 'We'll do the Paul Robeson story, but does he have to be black?' I've actually heard that before. The real story of this piece is Clair's attempt to protect her vision. I can't speak for Renee because I don't know what

Director Brian Gibson with Boss Film effects technician Bill Beasley during POLTERGEIST II. Gibson developed THE TOURIST with Giger at Universal.





Frank Roddam directs Jennifer Beals in THE BRIDE. Roddam tried to launch THE TOURIST at American Zoetrope.

she did, but it's quite common that a producer will take a piece and just say, 'I own it and I'm going to do what I like with it.' And that wasn't the original deal."

Although he didn't have the opportunity to create the film, Roddam's involvement with THE TOURIST mess did put the director in the middle of a bonafide Hollywood legend. The story, as it goes, involves a fistfight between Roddam and former TOURIST director Brian Gibson on a plane over the rights to Noto's script. Never happened, said Roddam. "The fight was between Brian and Adrian Lyne at Morton's over who would pick up the check for their meal. I just happened to be there."

Despite bad memories of a deal never completed, Roddam has fond memories of the script and his chance to work with its writer. "Clair is an extraordinary person,"he said. "I often think of Clair as being one of the greatest cinematic talents who one doesn't hear of.

"I think a lot of directors read THE TOURIST and have raided it. You'll see elements of it in other people's movies. The tragedy was that THE TOURIST could have been a film way ahead of its time, fantastically hip, totally cool. It's been out there in the open air in Hollywood and had its bones picked. If THE TOURIST had broken through, if Francis hadn't been such an asshole, it would have been a great movie, I think. It was a project I felt very close to and, when it fell through, it was a project that I very reluctantly put out of my life."

By the time Zoetrope went under, Coppola had Noto's turnaround option. THE TOURIST eventually found its way back to Universal and to the desk of Renee Missell. From that point on, Noto was not allowed near it again. Brian Gibson, again named director, wanted her to take another stab at the script, but Missell would not hear of it. As individual studios continued to make money off the optioning and reoptioning of the script, Noto wouldn't see a dime.

One reason, Noto believes, that the various rewrites of THE TOURIST have failed to find favor is their lack of the original author's voice. "It's a very idiosyncratic script," she said. "I think that other writers can hear those voices. Those voices are from my past. Every time somebody tries to rewrite it, the script just doesn't come together. That's been part of the problem.

"Every time somebody got a hold of the script," Noto continued, "they just held onto it. Warner Bros had it for seven or eight years, optioning it after they knew they weren't going to make it. They didn't want to have it back to Universal and have them make it into a successful picture, which would have made Warner Bros look bad. It's like a stupid chess game. Universal spent a shitload of money because of the Giger designs and paid for several rewrites with different writers, and I think they had more than one director on it. THE TOURIST has always had incredible supporters and incredible detractors. Right from the very beginning it aroused very strong feelings one way or another. People were either very taken by it or felt it was the Anti christ. I still don't, to this day, really comprehend what all the fuss was about. I think THE TOURIST is an interesting story, but I don't see the degree to which people have responded to it."

To date, ownership of THE TOURIST remains with Universal, which is currently being wooed by heavyweight producer Joel (DIE HARD) Silver, who wants to produce the film and has been offering large amounts of money for the rights. Noto believes Universal is reluctant to release the property for the same reason Warners kept such a tight hold on it for so long, fear of looking foolish if it should become a hit for another studio.

THE TOURIST is a unique, original work that has yet, 14 years after being written, to fall by the wayside. "There is something about that script," Noto said with incredulity. "It has a life of its own. I don't get it. Something that Giger could have been involved with, that other people were involved with on such an emotional level. Millions of dollars spent; option money paid year after year and it all comes to nothing. It's like CITIZEN KANE, for crying out loud!" □

Below: Noto's suggestions for the part of Grace Ripley, the script's strong female lead. Turner was suggested by others and Madonna was sent the script.

Kim Basinger

Theresa Russell

Sharon Stone

Michelle Pfeiffer

Kathleen Turner

Madonna

Giger's "Tentacled Creature" design for THE TOURIST. Giger worked with director Brian Gibson and Universal producer Renee Missell, not with Noto, but plans to get in touch with the writer to revive the dormant project.

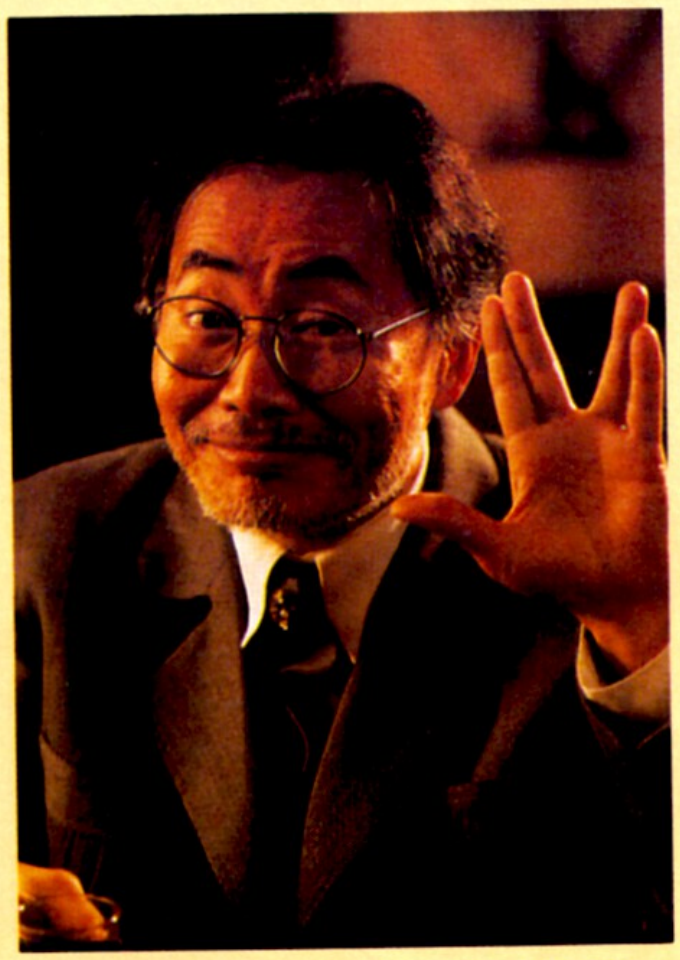
OBLIVION

George Takei stars in a space western directed by Sam Irvin.

A showdown in western outer space, on its way to video and OBLIVION 2.

By Dennis Fischer

Set in the year 3031, OBLIVION is a science fiction "shoot 'em up" which will try to demonstrate that the conventions of the western and the science fiction film can be successfully mixed together when a frontier town on another planet has its inhabitants playing cowboys and aliens. Past attempts at mixing the genres (MOON ZERO TWO and OUTLAND, for example) frequently ended up silly rather than exciting, but sly humor is the forte of director Sam Irvin (GUILTY AS CHARGED, ACTING ON IMPULSE) who delights in such touches as casting former Cat Woman Julie Newmar as the prostitute in charge of Miss Kitty's Kat House. The film was set to premiere at Worldfest Houston, April 22.



Takei flashes a familiar sign as Doc Valentine in Full Moon Entertainment's second theatrical feature, filmed at their Romanian studios.

OBLIVION is Full Moon Entertainment's second theatrical feature, following SHRUNKEN HEADS, and the first to be shot in the outfit's newly built Romanian studio, filmed simultaneously with, forthcoming sequel, OBLIVION 2: BACKLASH. The cast of both films includes STAR TREK stalwart George Takei, ADDAMS FAMILY's Carel Struycken, THEY LIVE's Meg Foster, Richard Joseph Paul (the new KNIGHTRIDER pilot), Jimmie F. Scaggs and Isaac Hayes (ESCAPE FROM NEW YORK). Andrew Divoff plays the main villain in the first film, while Max Caulfield plays a bounty hunter in the second.

The films are written by Peter David, a comic book writer and best-selling STAR TREK author noted for concocting dramatic stories often better than those featured in the current series, who helped introduce Takei to Irvin. David brings his sense of humor to the project and included numerous comic book references which can be picked up on by sharp-eyed and sharp-eared comic book fans.

The plot of the first OBLIVION concerns a one-eyed reptilian alien named Redeye (Divoff) who kills the marshall of the town of Oblivion, taking over and prompting the marshall's pacifist son Zack (Paul) to question his philosophy and take action quicker than you can sing "Coward of the County" or recount the plot of THE UNFORGIVEN.

OBLIVION 2: BACKLASH, which is scheduled for release in 1995, traces the story of Sweeney (Caulfield), a bounty hunter who is searching for a woman who can alter her appearance and is more of a whodunit. In Sweeney, Zack must face the deadliest bounty hunter in the galaxy, albeit one akin to secret agent John Steed in THE AVENGERS.

Irvin took on THE OBLIVION projects because he felt "it was something that I could have a lot of fun doing, and it featured a lot of special effects, a lot of sci-fi/western stuff I hadn't done yet and had been wanting to...It's a very fun 'cowboys and aliens' movie."

Preproduction was completed in the summer of '93, followed by a 10-week shoot in Romania beginning in September, for both films. "It has a real ensemble of interesting characters that I loved casting," said Irvin. "I love casting familiar faces whenever possible, fun names and TV icons. I wanted to cast these strange characters with people who would bring a little extra baggage to the role."

Giant Carel Struycken, who has appeared on TWIN PEAKS and STAR TREK: THE NEXT GENERATION, plays Gaunt, the town undertaker, a man who knows when and where death is going to happen ahead of time, meaning that he causes consternation whenever he walks into a room. The character of Doc Valentine, played by Takei, is modeled after the alcoholic doctor in John Ford's classic STAGECOACH.

"He's also a robot repairman, inventor, barber, jack-of-all-trades," explained Irvin. "Just having someone like George, who has been totally typecast after STAR TREK, so just about the only roles he's been offered since then have been written for an Asian, where this wasn't written with that in mind at all. He was just really thrilled to be offered it and to really sink his teeth into something fun and different. He leaves no scenery unchewed; we just let him go totally wild and he's great."

Isaac Hayes, who has been in all of Irvin's past produc-

Bounty hunters (l to r) Bork (Irwen Keyes), Red Eye (Andrew Divoff) and Lash (Musetta Vander) with Buteo (Jimmy Scaggs) in tow with her wicked bullwhip.

tions, plays a cantina bartender. Max Caulfield will show up in part two as a bounty hunter. Jackie Swanson, best known as Woody's wife on CHEERS, plays Mattie, the generic damsel in distress, while Meg Foster plays a cyborg deputy Stella Barr. "It's one of the biggest all-star casts that Full Moon has ever put together for one of their movies," bragged Irvin, "so we just carted everybody over to Romania and just had a blast filming this thing."

Like BACK TO THE FUTURE II and III, the filming of both parts was simultaneous, but unlike them, the parts tell separate, wholly contained stories. To save costs, scenes for both films were shot on the same sets, one after the other. "It was like making a three-hour movie," said Irvin.

Irvin noted that the isolated location helped to build a camaraderie among the actors. "Everybody was just totally into doing this movie," he said. "It was the most totally wonderful atmosphere working on the set. And by going to Romania, because construction costs are so cheap and labor is so cheap, we were able to build a whole western town there that we would never have been able to afford here, and have a longer shooting schedule, so for a lot of reasons it was very advantageous for us to go there.

"There were certain drawbacks, of course. You have a language barrier. You have to have translators. Most of the crew was Romanian, but we brought in our own d.p. Adolfo Bartoli, who's Italian and has done a number of Full Moon projects and he brought his regular crew with him. We'd have an American a.d. and a Romanian a.d., and they'd work together. Milo was doing the production design here [in the U.S.], working on many Full Moon projects, but he had Romanian counterparts executing the designs he had come up with. Some of the costumes were designed here, but many of them were designed there, so it was a cooperative effort all down the line."

Irvin stressed that the main drawback for a filmmaker was that essential materials missing or not working are not as easily replaced in Romania as they would be in Los Angeles. He praised the experience of his Romanian crew, who are grateful for the work in an area where the average wage is $30 a month, when you can get it. Nearby projects taking advantage of the same situation included USA Cable movie NOBODY'S CHILDREN and the theatrical film NOSTRADAMUS, starring F. Murray Abraham and Rutger Hauer.

Complicating matters was the fact that OBLIVION was the first project to be shot on Full Moon's own facility. Previous Full Moon work in Romania was shot on rented soundstages and studios. The administration buildings and soundstages were still being built as the film was shot. "It was pretty much an outhouse and our 'town,'" explained Irvin with a laugh.

Postproduction, editing and effects were completed in the U.S., including an elaborate stop-motion battle scene with a pair of 20-foot-long scorpions done by David Allen and his in-house L.A. crew. Lane Liska, who worked on ALIEN³, created the giant scorpion creatures and a toad-like thing called manhandling, and other creatures. Other effects work includes matte paintings and the ubiquitous "morphing" type sequences, which will be featured in Part 2.

"With OBLIVION, we're not out to terrify people," said Irvin. "It's with tongue firmly planted in cheek. We've got bizarre characters coming in from all over...like the Cantina bar in STAR WARS, where you've got the misfits from all over the universe coming 'round, ruffians and scruffy characters that are hard to control."

Director Sam Irvin in Romania with his eclectic cast, including Maxwell Caulfield (second from left), who only appeared in OBLIVION 2 with Meg Foster.

Julie Newmar plays Miss Kitty, the all-knowing cat-like alien who runs the saloon on a frontier planet.

Irvin, who got his start in films as Brian De Palma's personal assistant, was able to secure the services of one of De Palma's favorite film composers, Pino Donaggio, to do the score for the film. The score was to be recorded with a full orchestra in Bulgaria, where Donaggio has worked before.

The project originated from an idea by Full Moon topper Charlie Band, who assigned a screenwriter other than David for the initial drafts. When David and Irvin were brought aboard, they "significantly changed everything," according to Irvin. "It all goes back to Charlie's idea of doing cowboys and aliens, and we were very involved in discussing the direction of everything and the characters, to develop the material. [David] is a very funny writer. He comes up with really funny dialogue and great situations. Everything that he writes just puts a smile on my face because you can see how he's taken elements of other things that we've all seen, puts it in a blender, and out pops something that's really kind of fun and fresh."

After OBLIVION, Irvin has signed to make MAGIC

continued on page 61

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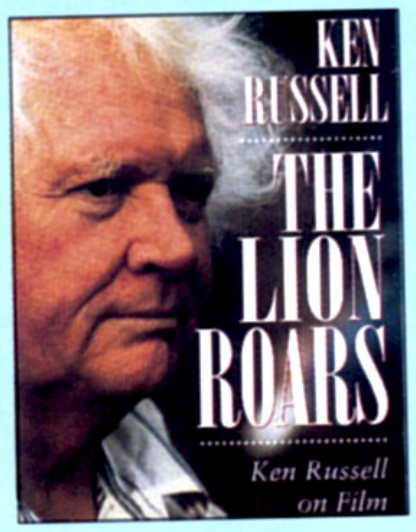

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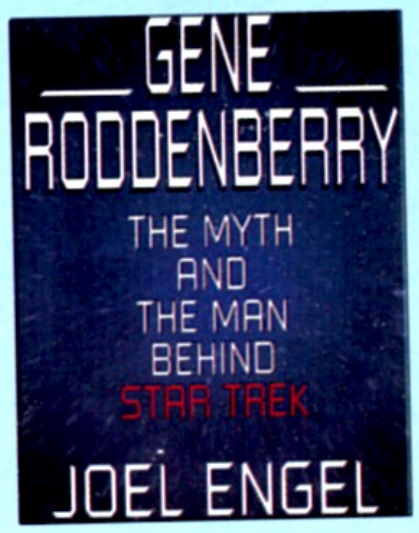

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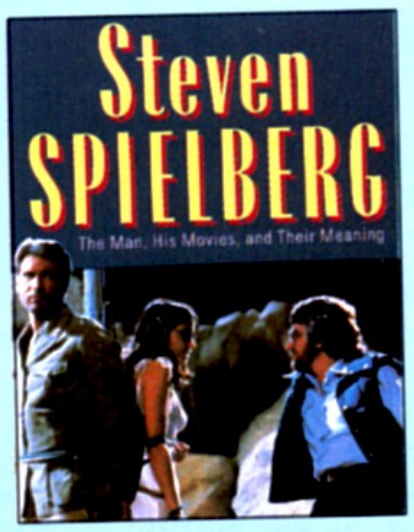

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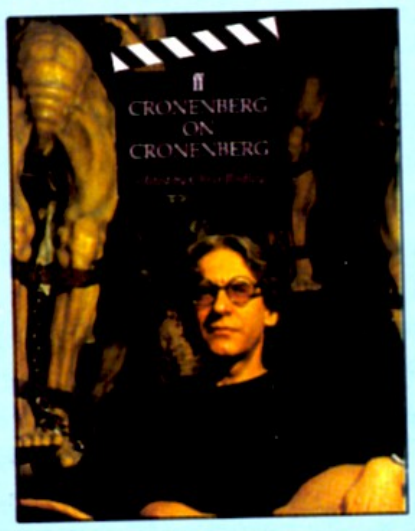

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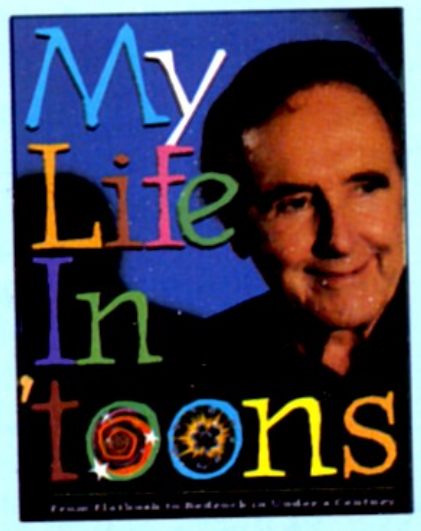

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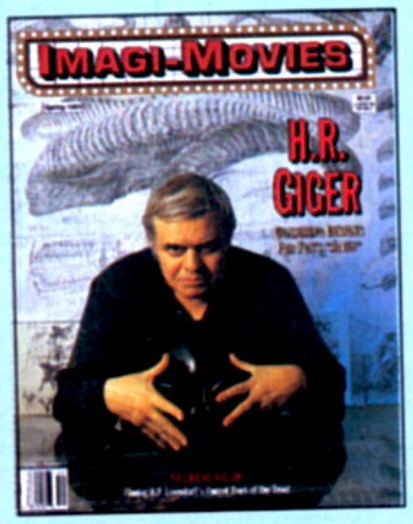

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FILM RATINGS

- •••• Must See
- ••• Excellent
- •• Good
- • Mediocre
- ○ Poor

ATTACK OF THE 50-FT. WOMAN

Directed by Christopher Guest. HBO. 12/93, 89 mins. With: Daryl Hannah, Daniel Baldwin, William Windom, Christi Conaway.

I confess to being old enough to have seen the original ATTACK OF THE 50-FT. WOMAN when it was released in 1958. It seems an unlikely candidate for a remake and, in any event, the new version is slow-paced and flat. In an effort to update it, heavy-handed feminist partylines have been larded into the script (written by a man, Joseph Dougherty), which are very tedious.

After much of this dullness, Daryl Hannah finally grows large in ALICE IN WONDERLAND scene. Unlike the heroine of the 1958 version, she has no problem getting clothes, makeup, and food to accommodate her new size. Her consciousness has been raised along with her size, however, and she can no longer be pushed around by her father and her two-timing husband (Daniel Baldwin, whose miniscule acting talents would not have been out of place in the 1958 version).

The special effects by Peter Ellenshaw and Gene Warren are quite good, making use of forced perspective and miniature sets shown split-screen. However, this expertise is largely wasted on a poor script with one-dimensional characters.

• Judith Harris

CRONOS

Directed by Guillermo del Toro. October Films. 3/94. In English and Spanish with English subtitles. With: Frederico Luppi, Ron Perlman, Tamara Shanath.

A masterful reimagining of the legend of the vampire by director Guillermo del Toro, adding intimacy to what had, for the most part, become a hoary collection of stories and fables. Veteran Argentinian actor Frederico Luppi stars as Jesus Gris, an unlucky shopkeeper in Mexico City cursed with vampirism via an antique statue. Luppi plays the role with understated passion and dignity. A rich American industrialist (Claudio Brook) and his brutish nephew (played with bemused beastliness by Ron Perlman) seek to obtain the statue for the immortality that comes with vampirism.

Del Toro uses these characters, first as a comment on the historic exploitation of Mexican society by the United States, but also as a way of altering the moral framework of traditional vampire legends. Jesus, who through misfortune, has become a vampire, needs to exercise the basic instincts of his state of being to survive, but will not; he occupies the moral high ground against the black-hearted industrialist, who pillages and kills anything in his way, less from necessity than from greed and arrogance.

Del Toro's film occupies a unique place among the important original horror films made since the 1960s. Virtually all of the significant ones

New genre blood: antiques dealer Jesus Gris (Frederico Luppi) unwraps the CRONOS device, watched by his devoted granddaughter (Tamara Shanath).

(NIGHT OF THE LIVING DEAD, RE-ANIMATOR, DEAD ALIVE) have attacked the traditional moral values of the genre (good vs. evil, the sanctity of the body, and the protection afforded by death). Del Toro's equally original but conservative vision retains the traditions of the genre, but reinvigorates them by restoring a humanism and compassion rarely even acknowledged in any recent work. Using the form of the Mexican melodrama, but transcending its boundaries with its impassioned sense of conviction, del Toro has worked with breathtaking concision and skill to reveal how concern for the family, and humanity in general, can successfully mitigate man's overwhelming greed for material possessions, itself just another aspect of a desire for immortality. In doing so, he has created a film that is both revealing and deeply felt, one which makes us rethink our familiarity with a genre that seems depleted of any possibility for new meaning.

•••• James M. Faller

THE CROW

Directed by Alex Proyas. Miramax Films. 3/94. With: Brandon Lee, Ernie Hudson, Michael Wincott, David Patrick Kelly.

Tragedy often overshadows a film and the untimely death of star Brandon Lee will surely haunt this one. But the film is far more than a curiosity. It is a stunning example of artistic horror. From the dynamic opening shots of a city in flames, as Hell Night rages, to its poignant finale, the film draws us into a corrupt world where horror doesn't rise from the tomb—it walks up to you in the streets.

David J. Schow and John Shirley based their tight script on James O' Barr's cult comic book. On the eve of their wedding Eric and Shelley are brutally slaughtered by a gang of sadistic creeps employed by a vicious crime boss. A year later, Eric climbs out of his grave, dons a bizarre clown makeup and, accompanied by an enigmatic crow, goes looking for revenge.

Production designer Alex McDowell has given the picture a Gothic look with some terrific visuals that turns the city into a vision of hell where a lone dark angel lurks. As Eric, Lee's mood swings between violent avenger and confused victim as he is flooded by memories of the murderous attack. The overuse of those montages hamper the flow of the story and appear to be filler. Director Alex Proyas has dished out a fast-paced action thriller that deserves to be seen and not relinquished by circumstances to the dust bins of some completion bond insurance company.

•• Dan Scapperotti

EQUINOX

Directed by Alan Rudolph. Columbia-TriStar (video). 3.94, 109 mins. With: Matthew Modine, Lara Flynn Boyle, Tyra Ferrell.

Set in "Empire City" in the near future, this stylish and unusual film is a spiritual sequel to Rudolph's TROUBLE IN MIND (1985). Modine plays twins, separated at birth: one grows up to become a gangster, while the other is a feckless garage mechanic. Both are unwitting heirs to a fortune, and fate naturally conspires to throw them together at the climax. However, this labyrinthine rehash of hoary cliches is given new life by the myriad details of life and existence present in every multi-layered frame. The future is portrayed as merely a heightened version of the present in which crime, homelessness and isolation are rampant, but within this there is still the faint hope of happiness and salvation. Excellent performances (from a good cast including Fred Ward, Gailard Sartain, Marisa Tomei and Lori Singer) and frequent flashes of mordant humor keep this from getting too maudlin or depressing.

•• David Wilt

FUTURE SHOCK

Directed by Eric Parkinson, F. G. "Olly" Sassone & Matt Reeves. Hemdale Home Video. 3/94, 103 mins. With: Vivian Schilling, Martin Kove, Scott Thompson.

Three short films linked reasonably well by a framing story in which psychiatrist Martin Kove exposes his patients to a new virtual reality device which allows them to "live" their feats. The first sequence is the weakest, featuring Schilling as a paranoid woman left alone in her posh L.A. home by her busy husband. This is mostly style and little substance, but segments 2 and 3 are quite amusing: Scott Thompson is paired with the world's worst roommate (Bill Paxton), losing his apartment, job, sanity and finally his life. The final sequence, a USC Masters' thesis film, is a top-notch piece of work starring Sam Clay as a timid photographer whose fear of death is raised to great heights by the accidental demise of a friend (who choked to death on the olive from a martini). Despite the video packaging which tries to sell this as a sci-fi horror feature, the framing story, pre-credits sequence (featuring Julie Strain as a virtual reality stripper and an exploding head), and segments two and three qualify as black comedy/fantasy and deliver a pleasantly surprising amount of entertainment.

•• David Wilt

GHOST IN THE MACHINE

Directed by Rachel Talalay. 20th Century-Fox. 12/93, 95 mins. With: Karen Allen, Wil Horneff, Chris Mulkey, Ted Marcoux.

A derivative film about a serial killer (Ted Marcoux) whose personality gets zapped into a computer network when lightning strikes a power station during his MRI scan. Using the computer network, he downloads himself into people's electrical circuitry where he causes fatal accidents. All this was done much, much better in PULSE, a little-seen 1988 film written and directed by Paul Golding.

The film makes use of CGI, but only to reproduce effects already seen in the hohum LAWNMOWER MAN. Once you've seen people break apart into a zillion pieces and coalesce back into tiny multicolored maggots, there

Brandon Lee as Eric Draven in THE CROW, a stylish reworking of the comic book by James O'Barr.

isn't much point to repeating it. The scenario also glorifies hackers, which is probably not the message you hope kids in the audience will carry away.

○ **Judith Harris**

THE HUDSUCKER PROXY

Directed by Joel Coen. Warner Bros. 3/94, 115 mins. With: Tim Robbins, Jennifer Jason Leigh, Paul Newman.

Is it fantasy? It sure the hell ain't reality. In mounting their take-off of Capra-style, screwball uplift, the Coen Brothers—Joel is credited as director, Ethan as producer, though it's likely that both switched off—transpose the '40s to the '50s (President Eisenhower is there, television is not), place their tale of a mailboy (Tim Robbins) miraculously (and maliciously) elevated to the presidency of Hudsucker Industries within mammoth, hyper-deco sets, and throw in a bit of IT'S A WONDERFUL LIFE-style divine intervention for a capper. It's all over-the-top narrative and *tour-de-force* production technique—in the Coen Brothers tradition—and for most of the film, it works. But the makers forget—or pretend to forget—that everyone, including Capra, knew these things were first-class hokum from the get-go. As the ending approaches—aping the hero- brought-low-before-his-redemption melodrama of MEET JOHN DOE, complete with strident moralizing and an impromptu lynch mob—you can feel the Coens' grins turning into sneers. Corny as this stuff might be, it's still something that we want to believe; Capra's great gift was the ability to grant us that freedom, if only for the length of a film. It's a skill the Coens shouldn't dismiss so readily. Even with that caveat, flawed Coen beats pristine Schwarzenegger any day.

●● **Daniel Persons**

Paul Ganus as Conner interrogates Musetta Vander as Katya in MONOLITH, a riff on THE HIDDEN.

Tim Thomerson as Jack Deth (r) does battle with a psychic vampire in medieval times in TRANCERS 4: JACK OF SWORDS, a Full Moon video sequel.

MONOLITH

Directed by John Eyres. MCA/Universal (video). 3/94, 95 mins. With: Bill Paxton, Lindsay Frost, John Hurt, Louis Gossett Jr.

A lackluster cop movie with cliched characters and situations, with a riff from THE HIDDEN about an alien who sequentially inhabits the bodies of humans it encounters. Little is done with the genre device to generate suspense about whose body the alien currently controls.

Looking more dissolute with every film, John Hurt is the main villain, overacting the way he did in FROM THE HIP (1987). As the head of the Department of Historic Research (in reality the latest euphemism of the Government's Project Bluebook), he speaks mainly in a hoarse whisper. He may have had a bad case of laryngitis, if the last scene (in which he shouts and screams a good deal) were shot first, or else all those years of heavy smoking have taken their toll, but his wonderful voice seems gone.

Effects by Introvision are below their usual standard, with backgrounds that are jumpy, a different grain from the actors, and occasionally out of focus. A model of an alien spacecraft is especially cheesy, looking like the welded-together husks of abandoned junkyard cars. Howard Berger of KNB contributes some unconvincing burn makeup.

○ **Judith Harris**

PROJECT A-KO 2: PLOT OF THE DAITOKUJI FINANCIAL GROUP

Directed by Yuji Moriyama. U.S. Manga Corps. 3/94. 49 mins. Subtitled. With the voices of: Miki Ito, Emi Shinohara, Michie Tomizawa.

Had your fill of the posturing and conventions of Japanese anime? The PROJECT A-KO series is for you. Don't worry if you haven't seen the first installment— it makes no more sense than this tumultuous, animated sequel. Once again, giant robots, imperious aliens and a bizarre brand of chaste lesbianism battle for screen time as nubile super-teens A-Ko and B-Ko vie for the affections of fallen (and deliberately annoying) extraterrestrial princess C-Ko. The shaggy-dog plotting has, if anything, gotten a little shaggier; the in-jokes have gotten even more obscure (is it my imagination, or does one participant briefly turn into a character out of Sally Cruikshank's QUASI series?) and the whole thing suffers from a slight case of sequelitis: the moves are there, but lacking the kick of the original. Still, there are lots of jokes, and most of them find their mark. Best if you've seen some of the more derivative examples of the art; even if you haven't, this is pretty damn funny.

U.S. Manga advertises the running time of their video release as 78 mins. This includes trailers, music videos, and a weird eight-minute "digest" of the entire film!

●● **Dan Persons**

ROBOCOP: THE SERIES

Directed by Paul Lynch. Syndicated TV. 3/94, 2 hours. With: Richard Eden, Yvette Nipar, Blu Mankuma, Sarah Campbell.

A scant three months after ROBOCOP 3 was finally released theatrically comes the syndicated TV series, the opener of which was a two-hour movie. Made in Toronto with a no-name cast, the TV version is much more cartoony than the violent film series. Of the low death toll, two by my count, both occur off screen, and all the other shoot'em ups involve dropping things like chandeliers on bad guys.

Using their broadly drawn villain characters as an excuse to overact, Cliff deYoung and John Rubinstein go way over the top and seem totally out of sync with the rest of the cast (except for James Kidnie playing a Jimmy Durante-ish villain in Freddy Krueger makeup).

The teleplay by Ed Neumeier and Michael Miner, scripters of the original film, is full of unbelievable coincidences. The only witness to the murder of a homeless man for his brain not only has direct access to Robocop, but also manages to see the murderer talk on a videophone to the woman who runs a children's shelter. The fact this witness is an annoying, cute eight-year-old orphan only adds to the irritation.

Richard Eden fits seamlessly into the Robo-suit (no credit for which goes to its original creator, Rob Bottin) and Yvette Nipar is his spunky girl-cop sidekick.

● **Judith Harris**

THE SECRET ADVENTURES OF TOM THUMB

Directed by Dave Borthwick. Manga Entertainment/BBC. 4/94, 60 mins. With: Nick Upton, Deborah Collard, Frank Passingham.

We adults do love wreaking our vengeance upon fairy tales, don't we? In this, young Tom—an animated clay puppet sporting bib overalls and the kind of countenance usually possessed only by very young infants and very old men—is born into poverty, kidnapped into a Gothic-tech laboratory, subjected to cruel experiments, sucked down a waste-disposal chute and eventually adopted by a group of little people, whose leader, Jack the Giant Killer, wears tribal markings and dispatches his foes with toxin-filled hypodermics. I don't think we're in the nursery anymore, Toto.

The question is: how far have we strayed? The production has the intriguing, patched-together look found in the best work of the Brothers Quay or Jan Svankmajer. But—despite the harsh settings and even the untimely deaths of several sympathetic characters—the film lacks the scathing bite of its predecessors. Director Dave Bothwick's length short—or short feature—is no minor achievement—the look alone is enough to guarantee that. Still, I was hungry for one moment as blindingly insightful as the clockwork Mad Tea Party of Svankmajer's ALICE.

●●● **Dan Persons**

TRANCERS 4: JACK OF SWORDS

Directed by David Nutter. Paramount (video). 3/94, 74 mins. With: Tim Thomerson, Stacie Randall, Ty Miller.

Full Moon Entertaiment, trying to inject new life into a faltering series, comes up with an improvement over TRANCERS 3. But the new installment is still too short and winds up with a rip-off, inconclusive ending (T5 was shot at the same time). This is only half a film! Trancer-hunter and time-traveler Jack Deth is stranded in a medieval alternate-universe ruled by selfish noblemen who are really psychic vampires. Naturally, Deth joins up with the local freedom-fighters (shades of ARMY OF DARKNESS). To be fair, the film moves along at a decent pace, production values are good (the film was made in Romania), and Thomerson gets off his usual quota of quips in the face of danger. But somebody needs to warn Charles Band that even an "entry" in a series should be a complete, satisfying film, not just a come-on for the already-shot sequel. Thomerson's Jack Deth character is good and perhaps a new direction for the series is warranted, but only time will tell if T4 and T5 are the way to go.

●● David Wilt

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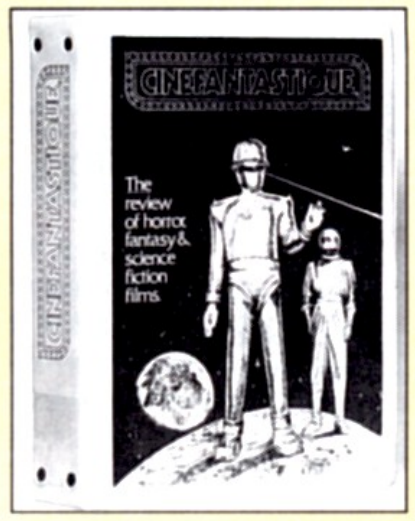

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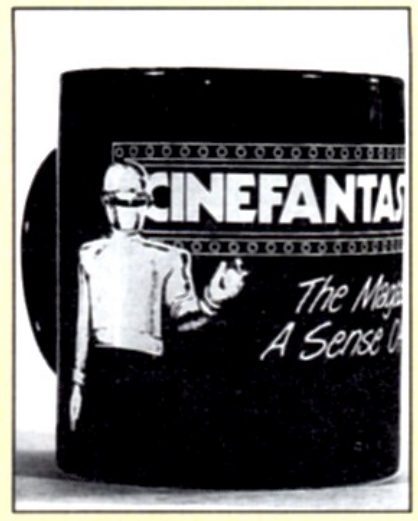

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JOE NEMEC III

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quite a bit to get done and it's been a fast start up and a fast go."

As for having his job supplanted by the advances in CG technology, which according to some will replace the need for set construction with virtual landscapes, Nemec's not filing for unemployment just yet.

"The technology in the computer world is still a ways away before it can really compete on a financial level with live elements," said Nemec. "There's also still something to be said for actors being able to come into an environment that really allows them to envision it. They've thought about the character from this standpoint and you've provided them additional tools than what they've already been able to bring to it that now enlightens and enhances the character even more. If you're standing in front of a blue screen, you're having to interact with something that's very difficult to relate to spatially.

Added Nemec, "We do hear a lot about how much will be able to be generated through computers and be able to be picked up on editing. I don't think though that we as production designers will be out of a job. I think a lot of what we do will remain for quite a while. ☐

OBLIVION

continued from page 57

ISLAND for Band's Moonbeam line of children's fantasy films. Irvin described the film as a fantasy about a boy who literally steps into a book (a la Gumby) and encounters pirates, mermaids and adventures. Irvin promised that the film will have a lot of stop-motion effects and described the plot as a mixture of ALICE IN WONDERLAND, THE LITTLE MERMAID, PETER PAN and MYSTERIOUS ISLAND. He hopes that the film will produce the same kind of fun and thrills that Ray Harryhausen's old Columbia features provided.

Irvin, a longtime fan of *cinefantastique*, has already carved a niche for himself and remains a dedicated devotee of genre projects. "I always wanted to direct genre film," he said. "It's been a lifelong ambition.". ☐

MAN'S BEST FRIEND

continued from page 45

ship, and of a professional understanding as well. "There's something in common with the actors and the dogs," he said. "They get their reward right after they do something well, and it's a great piece of chicken. We get ours at the end of the week, and it's a piece of paper. That's the only difference." ☐

ROSWELL

continued from page 13

facing the fact that show you an alien or a piece of debris from the Roswell crash.

"What we show you in this film is different versions of what an alien might look like. From this person it looks like one thing, from that person it looks like something else—and it's the same thing they're looking at. That's what makes this piece special. We present the variety of individual truths from which, maybe, the greater truth is made. The minute that you commit to what the alien looks like, though, you are committing to a fantasy." ☐

WES CRAVEN'S NEW NIGHTMARE

continued from page 7

of having done 1, 3 and 7," said Craven, who isn't revealing who ascends in the film. "But it turns out New Line is very shy about using the number because they think if you have a high number on a sequel everybody goes, 'Oh, it's the seventh, why go see it.' I love the number 7. I think it's a very powerful number, so I wanted to use it."

But Craven's fairly sure this isn't the start of a new series. "I don't think so, frankly, and I don't think New Line does, either," he said. "I wouldn't be surprised if this was the last NIGHTMARE." ☐

TIMECOP

continued from page 15

fice in early 1994, the director was trying to shake off a flu he had contracted during Vancouver's winter cold snap and editing mountains of film. Courteous as always but pragmatic, he would not speculate on TIMECOP's success, future projects, or returning once again to Vancouver. "Right now, I don't even know what I'm having for lunch," he quipped. "Vancouver remains a great place to work. TIMECOP was a joy, but let's see how well it does. I can't conceive of doing a sequel, but that says nothing about the film—I couldn't imagine doing a RUNNING SCARED 2 even though MGM urged me to."

If he is certain about one thing, it is that the admiration he felt towards Van Damme after their first meeting is now stronger. "I enjoyed being with him," he admitted. "I can't envision TIMECOP 2, but I certainly want to work with him again." ☐

LETTERS

BABYLON 5 SPELL CHECK

While I much appreciate your in-depth coverage of BABYLON 5 [25:2:24], I feel compelled to point out that my name is spelled DiTillo, not DeTillo. Similarly in the episode guide my show "Born to the Purple" is listed as "Born to *be* Purple." Come on guys and gals, if you can spell Straczynski right, the rest of this stuff should be a piece of cake.

Until Londo gets a butch cut, I remain,

Larry DiTillo
Story Editor—Babylon 5
Los Angeles CA 90035

DON'T TREAD ON TREK

After reading the BABYLON 5 coverage in your April 1994 issue [25:2], I feel compelled to comment on [creator/producer] J. Michael Straczynski's views of STAR TREK.

I have to wonder why Mr. Straczynski has such a strong desire to kick TREK's butt in the media every opportunity he gets. While he's correct that TREK is far from perfect (what series concept is?), I personally find a great deal more to admire about TREK's "*Pollyannish*" utopian future than any society in which a television producer finds it necessary to drag someone else's fictional creation through the dirt in order to promote his own fictional creation.

Further, Mr. Straczynski's contention that "One reason STAR TREK invites everyone on the planet to come in to pitch [story ideas] is they're more or less out of ideas" is nothing short of ludicrous. If the TREK writing staffs were indeed so strapped for story ideas, it's doubtful they could produce *two* weekly hour-long series (both of which exhibit generally strong scripts), and be gearing up for production on a third series.

While BABYLON 5 is proving to be an intriguing and welcome addition to quality science fiction on the tube, Mr. Straczynski might do well to engage in a little less "TREK bashing" and concentrate his efforts, as he himself phrased it in your article, "...to do the best show we can."

After all, isn't that what it's all about; doing the best we can... without belittling someone else's efforts in the process? Or am I being too Pollyannish?

Victor C. Westbrook
Houston, TX

GLUG...GLUG

Do you realize that a serious science fiction television series could be developed around the ocean of the near future? That this series could deal with the Earth's final frontier in the areas of political, social, and economic issues, not to mention environmental? That this self same series could examine the stresses and emotional effects on human beings who dare to live, work, and explore these unfathomable depths?

Well, it is obvious no one, particularly Steven Spielberg, gave those ideas much thought when they put SEAQUEST DSV together. The producers seem to think that the audience they are trying to reach is the same audience that finds compelling drama on SAVED BY THE BELL. Well, here are a few pointers for Spielberg:

1) Hire writers other than the ones you use for TINY TOON ADVENTURES. Find ones that can write for the adult mentality.

2) Dump "Mr. Wizard" at the end of each show. The last thing anyone needs after watching a bad episode is a science lecture. That's rubbing salt in the wound.

3) PLEASE! PLEASE! PLEASE! Dump the con man and the wise-guy kid. Con men went out with "Gruber" on McHALE'S NAVY and the last thing this show needs is an underwater Bart Simpson. Next to them, even the dolphin has charm.

It's probably too late for this. It's funny that in almost every review of the show I read, critics have practically said flat out that, if the show had been adult, they might have enjoyed it. Too bad Spielberg just takes the money and runs. He might have had a winner.

Ron Murillo
Pleasant Hill, CA 94523

IN DEFENSE OF SPANDEX

Your interview with DEMOLITION MAN costume designer Bob Ringwood [24:5:3] made much of his dislike of tight form-fitting attire for a futuristic look. Ringwood instead goes for what has become a science fiction cliche since the early part of this century: equating a utopian future with ancient Greece with everyone wearing robes or togas. I've had occasion to ponder this question while seeking ways of possibly doing economic films set not too far in the future and an overview of fashion history since the Renaissance refutes Ringwood's theories. The closest such loose flowing styles have ever come to acceptance was in very conservative religious communities and brief mainstream flowerings of fashions popular with minorities (the zoot suits of the '40s, today's gang-inspired baggy clothes).

The obvious reason they didn't catch on elsewhere is human vanity and desire to show off the shape, if not acceptable parts of the body itself, especially among young people, who have generally been fashion trend-setters. If one looks at the styles that have become popular over the last 40 years, Ringwood's designs for those who lived in the sewers seem far more likely to win wider acceptance, especially among the young and physically fit, than his kaftans and muu-muus. Though dealing with an overall darker future, the fashion styles of John Carpenter's ESCAPE FROM NEW YORK, Albert Pyun's RADIOACTIVE DREAMS, and especially Aaron Lipstadt's CITY LIMITS are probably closer predictors of futuristic trends.

In fact, I was finally inspired to write this because over the last two months I've seen an increasing number of rock musician wannabee patrons of an institute for same in Hollywood wearing the same kind of *spandex* pants worn by bicyclists and exercise enthusiasts; the next youth trend after the fascination with gang attire wanes?

Rick Mitchell
Film Editor, Director, Historian
Los Angeles, CA 90036-4822

BIRD II'S BIRD PUPPETS

In reference to "BIRDS II: Land's End" [25:2;50], I would like to correct the credits given for the creation of the animated bird puppets. As a sub-contracted employee, I researched, designed and constructed all of the raven puppets, including the "hero" raven shown on page 50. Mark Tyler supplied an unassembled "kit" for the basic mechanics. I handled the artistic supervision of the seagulls by myself.

The only other talent involved was crew member Gilbert Liberto, who constructed the seagulls, and of course credited [effects supervisor] Kevin Brennan (AN AMERICAN WEREWOLF IN LONDON).

Mark Garbarino
(THE BIRDS II)
Burbank, CA 91505

AUDIENCE REQUESTS

I am writing to beg you, no, *demand*, that you do a major story on the X-FILES. This is the *best* new show on TV, and yet you have written very little about it. Please do an interview with the series creator Chris Carter and the two stars David Duchovony and Gillian Anderson. If you do an episode guide as well, great!

Kelcey L. Clarke
Las Vegas, NV 89121

How about an issue (or maybe just some articles) on HIGHLANDER 6? I love the TREKs and DS9, but there has been—what—three seasons of HIGHLANDER so far. Give us a HIGHLANDER fix.

Nicolette Stepro
New Albany, IN 41750-2118

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Here's what you can expect in our next exciting issue: Melanie Shatner, "Captain Kirk's" girl, reflects on her B-film origins, screen nudity and working with dad; Denise Duff, "the screen's sexiest vampire" in Full Moon's SUBSPECIES series, on her genre roles; Maryam D'Abo, the Bond bombshell of THE LIVING DAYLIGHTS, on plunging into horror, sci-fi and erotic thriller roles; Phyllis Davis, a career article on the prime-time star of VEGA$, and her B-film past with Russ Meyer and Elvis Presley; plus *Playboy* playmate turned actress, Rebecca Feratti, filming Michelle Bauer and Julie Strain in Jim Wynorski's TEMPTRESS, and more! Subscribe today and pick up those back issues you may have missed!

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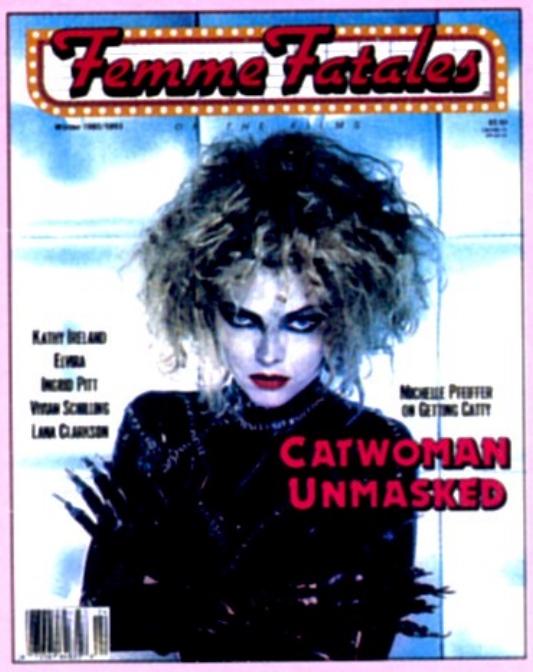

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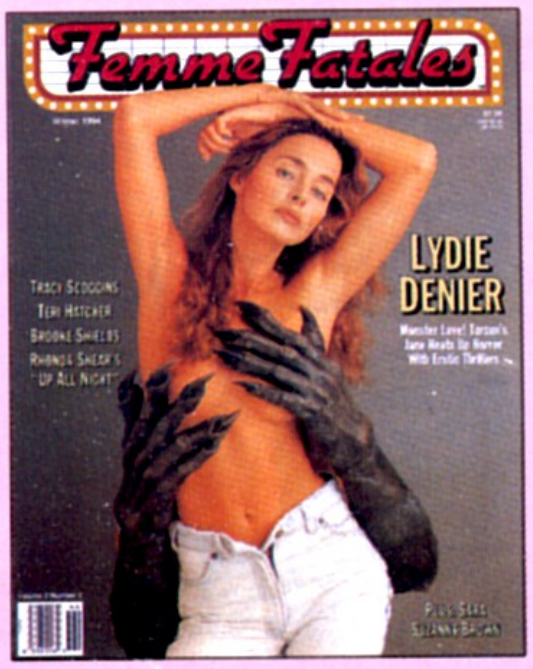

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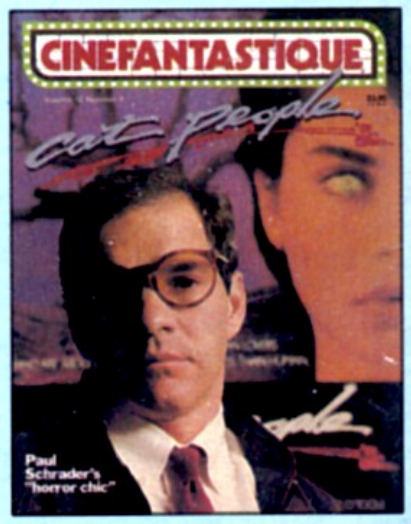

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